The Modern Priscilla

May 1916 10 Cents

FEATURING

Patchwork in Color
Veranda Furnishings
Baby Wear
Maltese and
Filet Crochet

"Trouble Ahead"

Painted by Edward V Brewer for Cream of Wheat Co.

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The Modern Priscilla

With which is combined

Everyday Housekeeping

An illustrated Journal Devoted to Art Needlework, Fashions, Home Decoration, and other Household Matters. Published Monthly.

WILLIAM N. HARTSHORN, President. HENRY W. NEWHALL, Business Mgr.
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The Revival of Patchwork

WITHOUT doubt the most interesting feature in the realm of fancy-work this season is the revival of the patchwork of our mothers and grandmothers. Every woman who is fortunate enough to possess one of the patchwork quilts of the ante-bellum period is displaying it proudly as part of her guest-room equipment, and the sight of these examples of fine needlework is inspiring the rest of us with a zeal to duplicate the work of an earlier period.

The Ohio Rose quilt, reproduced in color on page 49, is a beautiful example of modern quilt-making and is a strikingly handsome covering for a bed of the colonial or even later period. The appliqué or patchwork design is simple, and being made in six large squares, the quilt is easily handled in the making. The quilting design also is simple, and in absolute harmony with the appliqué.

On another page is shown an absolutely new application of the patchwork art of by-gone days — a modern beach set consisting of hat, parasol, and pillow.

A Word About Colors and Materials

MORE and more as the days of the European conflict lengthen into months and years are we feeling its effect upon affairs big and little; and those who are endeavoring to keep the wheels of industry moving in a normal way are confronting big problems in the matter of securing suitable materials with which to work. Linen fabrics, which we have come to consider household necessities, are advancing in price by leaps and bounds, owing to the devastation of the vast European flax fields and the corresponding scarcity of raw material. And as most needleworkers are aware, many of our best embroidery fabrics come to us from countries which are now at war.

In the matter of dye stuffs, too, we are sadly lacking. Whether it is the purchase of a yard of chiffon or a skein of embroidery cotton, we are confronted with the same difficulty of securing exactly what we are seeking.

So we will simply have to make the best of things as we find them, realizing that no effort is being spared by those most closely in touch with conditions to give us the same quality of materials to which we have been accustomed. In the matter of colored materials great care should nowadays be exercised by the consumer to "set" colors before laundering.

There are a few general rules that will satisfactorily take care of anything but very exceptional cases. Yellow in any fabric is rarely, if ever, guaranteed and should be treated with unusual care. But we should not lose sight of the fact that the scarcity of dye stuffs is not a myth, and that "fast colors" are not as easy to get as once they were. For this reason all colors should be given more than usual care just now. However, any colored fabrics should have the color set before washing. For all general purposes salt or vinegar gives excellent results. Allow one teaspoonful of salt to one quart of water. After the salt is dissolved soak the fabric in the solution at least an hour and then rinse thoroughly in three waters to remove all salt. Vinegar is generally considered better for dark colors. Allow one-fourth cup of vinegar to one quart of water. Either treatment will frequently restore or freshen the color of slightly faded fabrics. Sugar of lead is best for delicate greens, blues, and tans. The solution is mixed in the proportion of one teaspoonful of sugar of lead to one quart of water. In washing the article do not use strong soap, and in no case put the soap directly on the fabric.

The June Number

SUMMER wearing apparel in both crochet and embroidery is to be given especial attention.

Rickrack embroidery and butterfly designs developed in embroidery and crochet will be featured for household linens.

China painters will be interested in a page of plates in birth-month flower designs.

For crocheters there is promised a very beautiful Irish crochet collar in sailor shape, as well as a page of variations of the popular monkey-face lace, and a collection of pretty caps for baby.

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Beautiful velvety rugs in plain, fancy or Oriental patterns, ANY COLOR you want, ANY SIZE, totally different and far superior to other rugs woven from old carpets.

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Every order completed in three days.

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Your old carpets, rugs and old clothing are worth money, no matter how badly worn.

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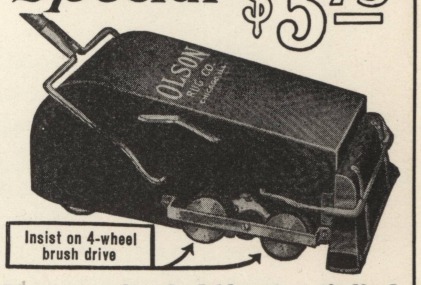
We will allow you to use your new rugs one week—put them on the floors of your home, subject them to every-day hard wear, examine them closely, call in your friends, ask their opinion; then if you think your rugs are not the best value obtainable for the money, send them back; we will pay you for your old carpets and old clothing.

FREE Write for book of designs in color, our liberal freight payment offer and full particulars.

OLSON RUG CO.
Dept. A-7, 40 Laflin St., Chicago, Ill.

Special $3.75



Insist on 4-wheel brush drive

Money refunded if not satisfied after one week's trial

MOST vacuum cleaners have only two wheels to drive the brush. The OLSON has FOUR; these insure steady brush action; air suction equal to $25 electric cleaner. Built of steel; lasts a lifetime; nickel plated; oak finish.

GIVE the Olson a week's trial; see how it picks up threads, crumbs and litter; see how it sucks imbedded dirt and dust out of the carpets and rugs. Then you never again will be satisfied with a two-wheel-drive machine with only half the power of the Olson.

Write for Free Catalog

OLSON RUG CO.
Dept. A-7, 40 Laflin St., Chicago, Ill.

FOR CARPETS AND RUGS

Olsonite

RESTORES THE COLORS

Preserves Fibres — Raises Nap

WITH OLSONITE you restore colors of your carpets and rugs without taking them off the floor. Olsonite makes colors like new—fresh, clean and bright; penetrates into the fibres, giving them new life, and raises the nap, in a truly wonderful way.

Olsonite is so easy to use you will be delighted. Just brush over surface of rug, wipe off—that is all.

50c a package

A package restores colors in 2 large 9x12 rugs or carpets. Sent postpaid to your address for 50c.

For Sale by Druggists Everywhere.

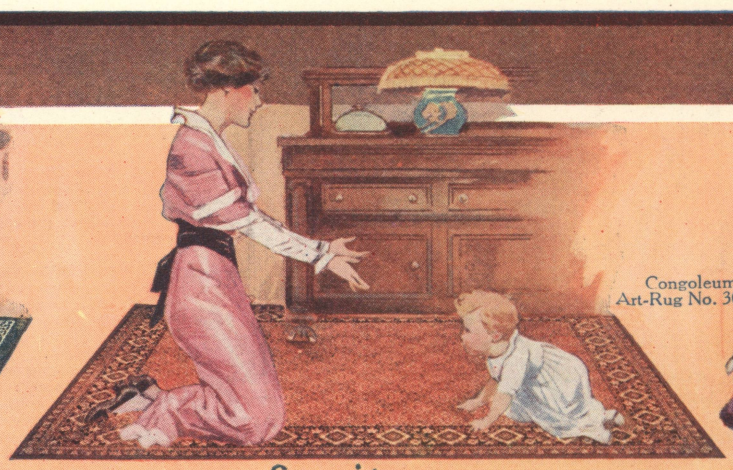
Sample for 10c We send enough Olsonite to restore colors of two small rugs, postpaid, for a dime.

OLSON RUG CO.
Dept. A-7, 40 Laflin St.
Chicago, Ill.

Do you read the ads? It's worth while.

Washable

Congoleum
Rug Pattern No. 20



Sanitary

Congoleum
Art-Rug No. 300

Congoleum
Art-Rug No. 302

Economical

CONGOLEUM ART-RUGS

Beauty—Ideal Cleanliness—Low Price

FOR some months we have been telling you of the distinctive qualities of Congoleum Rugs. You all know that they are durable, that they can be cleaned with soap and water, that they are inexpensive. What we now want to call your attention to is the new line of Congoleum Art-Rugs.

Our inventors and designers worked a year to perfect these seamless rugs, made by a new process. Both the texture and colors are richer than has been possible to attain heretofore in moderate-priced rugs — presenting a choice that will harmonize perfectly with varying color schemes in wall paper and paint.

Our color chart, sent free, will show you the range of patterns.

Congoleum Art-Rugs come in three sizes of eight different designs at the following exceptional prices:

9 feet x 12 feet . .	$9.00 each
9 feet x 10½ feet . .	8.00 each
6 feet x 9 feet . .	4.50 each

Congoleum Art-Rug No. 304

The regular line of Congoleum Rugs

The waterproof qualities of Congoleum Rugs make them ideal for kitchens and bath rooms, where cleanliness and sanitary conditions are essential. On the porch they are storm and sun-proof. In sitting rooms, dining rooms, halls, bed rooms, their rich patterns add greatly to the beauty of the home. And if a low-priced rug is desired for dining room, bed room or kitchen, Congoleum Rugs are absolutely what you want.

Lie flat without fastening

The fact that Congoleum Rugs lie flat without fastening; that their patterns and colors are carefully blended and in beautiful taste; that the price is lower than has ever been known before for a similar product—make them the most popular low-priced rugs on the market.

Sizes and Prices

3 feet x 3 feet	$ .60 each
3 feet x 4½ feet	.90 each
3 feet x 6 feet	1.20 each
4½ feet x 4½ feet	1.35 each
4½ feet x 6 feet	1.80 each
6 feet x 6 feet	2.40 each
6 feet x 9 feet	3.60 each
6 feet x 12 feet	4.80 each
Congoleum Two-piece Rugs	
9 feet x 12 feet	$7.50 each
10½ feet x 12 feet	8.50 each

The prices quoted in this advertisement are slightly higher in the far West and Canada.

Handsome Rug Color Chart Free

Be sure to send for our Rug Chart, which shows a number of the new Art-Rug patterns, so that you may be able to see for yourself the beauty and attractiveness of the new line. Simply send your name and address.

Congoleum Rug Borders

Don't forget our beautiful Congoleum Rug Borders. These look exactly like quartered oak flooring. For the borders of a room, outside a rug, they will give the effect of a real hardwood floor at a surprisingly low price. Much better than painting or staining—make old, unsightly floors look like new.

Made in 36 and 24 inch widths, selling at 45c. and 35c. per yard, respectively.

Be sure the name Congoleum is on the back

This is your real protection. Congoleum Rugs, Rug Borders and Congoleum-by-the-yard have made such a tremendous success that they are widely imitated. Therefore, insist on seeing the name CONGOLEUM on the back.

Congoleum Art-Rug No. 306

The Congoleum Company

Philadelphia
Chicago
San Francisco
Winnipeg
Vancouver

Department of
The Barrett Company
St. John, N. B.

Boston
Montreal
Toronto
Halifax, N. S.
Sydney, N. S.

THE MODERN PRISCILLA

Vol. XXX No. 3 May 1916

Craftsman-Like Linens for the Living-Room

By Ollie B. Miller

No. 16-5-1. Oblong Pillow

No. 16-5-2. Bookcase Scarf

HEAVY natural-colored linen, of a craftlike quality, is used for this attractive set. The pieces may be used collectively or separately as one's needs demand. The work is all quite simple, although the crocheted edge is elaborate in effect. A soft pearl cotton (No. 5) matching the linen is used with a No. 4 steel crochet-hook for making medallions and edge, and the embroidery on the centrepiece is accomplished with heavy twisted cotton, resembling that used for the crochet.

The centrepiece design is carried out in three shades of blue, yellow, and green, using the darkest blue for the large outside petals of the flowers, the second shade for the next two petals, and the lightest for the two inside. These petals may be padded or not and worked straight across. Work the leaves in the same way, stems outline, and flower centres French knots.

Lines for placing medallions are stamped on the material. The edge is crocheted separately and sewed on.

Medallion. — Chain 14, t in 6th st from hook, (ch 1, skip 1 st, t in next) 4 times, forming 5 spaces. *2d row*—Chain 4, t in t of previous row, (ch 1, t in next t) 3 times, ch 1, t in 2d st of 5 ch. Repeat this row three times more. *6th row*—Turn, ch 1, and make 2 d in 1st, 2d, and 3d spaces, * ch 9, catch back with sl st between 2d and 3d space, forming loop. Fill loop with 3 d, p, (2 d, p) 4 times, 3 d. Make 2 d in 4th space, 5 d in corner space, 2 d in 2d and 3d spaces, and repeat around from *, forming 4 large picot loops. Finish with 3 d in corner sp and join with sl st. *7th row*—Chain 7, catch in 2d p, ch 8, catch in 4th p, ch 7, catch in corner, and repeat around. *8th row*—Fill first 7 ch with 3 d, p, 2 d, p, 3 d; fill 8 ch with (2 d, p) 3 times, 2 d; fill next 7 ch with 3 d, p, 2 d, p, 3 d. This completes one corner of medallion, finish other three corners the same.

Make six medallions for bookcase-scarf, six for piano-scarf, nine for centrepiece, and ten for pillow.

Edge.—Make chain length desired for linen, turn, and on ch make 8 d, * ch 11, catch back with sl st into 3d d from end, forming loop. In this loop make 2 d (ch 3, catch back in 1st ch with sl st for picot), 2 d, p, 4 d, p, 2 d, ch 10, catch with sl st between 2d and 3d p, forming another loop on top of first. Turn, and in this loop make (2 d, p) 5 times, 2 d. Complete 1st loop with (2 d, p) twice, 2 d. Make 8 d in foundation ch, ch 11, catch back with sl st between 5th and 6th sts, forming loop. In this loop make 2 d, ch 1, catch with sl st in p of opposite loop, ch 1, 2 d, p, 4 d, p, 2 d, ch 10, catch with sl st between 2d and 3d p. In this loop make 2 d, ch 1, catch with sl st in p of opposite loop, ch 1, 2 d, p, 4 d, p, 2 d, ch 10, catch with sl st between 2d and 3d p. In this loop make (2 d, p) 5 times, 2 d. Fill 2d loop with (2 d, p) twice, 2 d, fill 1st loop with (2 d, p) twice, 2 d. Make 8 more d on foundation ch and repeat from *.

The size of medallions will vary according to thread, hook, and tension. The lines for placing medallions have been made for the thread and hook recommended here, and the work should not be done too loosely, neither should it be so tight as to be stiff and hard when finished.

Fell the finished crochet in place before the linen is cut, sewing the edges all down firmly, but leaving picots free. A sewing silk to match as closely as possible should be used, and the stitches can be hidden skilfully. When this part of the work is completed cut the linen out carefully, leaving just enough of an edge to fell down on the wrong side of the crocheted edge of medallions. If this is carefully done the linen will not fray and a smoother finish can be made than would be the case if the edge was turned under.

The same method can be employed for sewing the crocheted edge on the centrepiece and ends of piano-scarf. On the pillow and bookcase-scarf the edges having been already finished nothing will remain except to sew on the lace.

The pillow is 17 by 24 inches; the piano-scarf, 17 by 72 inches; the bookcase-cover, 17 by 54 inches; and the centrepiece, 30 inches in diameter. The material for the centrepiece varies slightly in color and weave from that of the other three pieces. It is, however, a very attractive linen and looks well with the rest of the set.

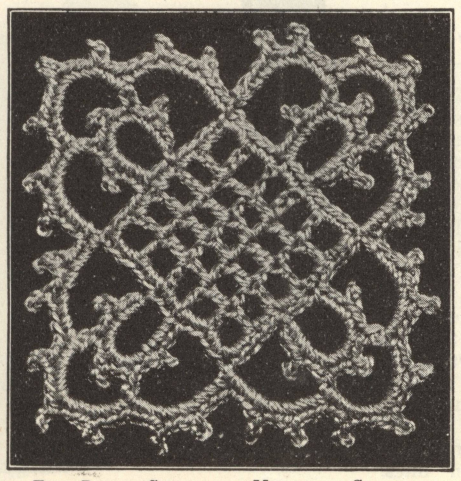
By some workers silk may be preferred for colored embroidery. This centrepiece can be worked to look equally well with either silk or cotton.

Medallions in this pattern are easy to make and may be used in an infinite variety of ways. By the use of different threads and hooks they can be made in different size

No. 16-5-3. The Piano Scarf is Edged at the Front and Ends

No. 16-5-4. The Centrepiece Combines Embroidery and Crochet

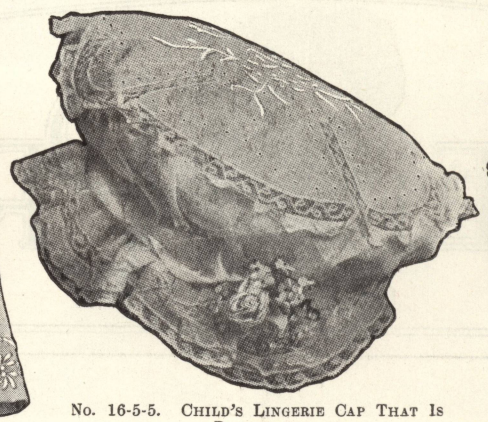
For explanation of crochet stitches, see page 32



This Detail Shows the Medallion Somewhat Reduced in Size

For Description of Patterns shown on this page, see page 46

No. 16-5-6. Piqué Coats Are Childhood's Own



No. 16-5-5. Child's Lingerie Cap That Is Different
By N. W. Duerson

No. 16-5-7. Dresses of Embroidered Voile Are Smart and Serviceable

Summer Embroideries for Kiddies

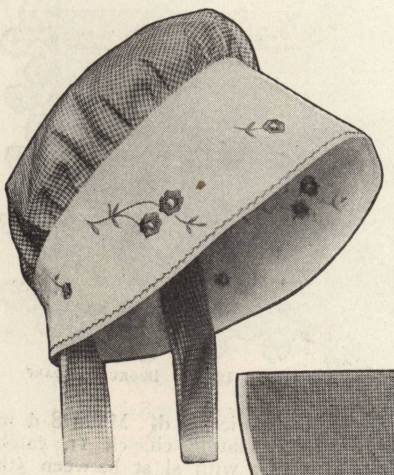
IN PATCHES CROSS STITCH AND SOLID WORK

ANY mother that has the wardrobe of one or more young children to prepare for the summer, will surely be interested in these charming little garments that can be so quickly made. A beach coat for the small boy is a rather new idea, but you can imagine that it will be a very attractive little garment made of blue checked gingham bound in white, with tiny anchors and boats, that small boys love, embroidered in cross-stitch on the pockets and collars of white, and pockets are the delight of any boy, large or small. A little play apron for small sister is made in similar fashion, and she is sure to be envied the two ample patch pockets. There is a cap to match the coat and a sun-bonnet to wear with the apron. Small pink roses are worked in satin-stitch on the brim of bonnet, and there is a single row of briar-stitch following the edge.

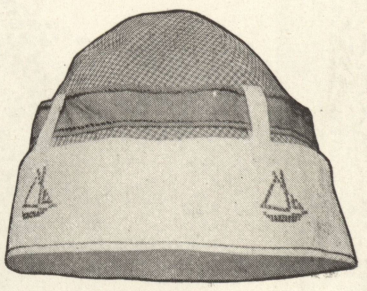
For less practical wear with the dainty lingerie frocks of the little maid, is the cap of handkerchief linen or batiste set together with lace insertion and edged on both crown and brim with a narrow ruffle of lace. The embroidery is white, padded very little if any, and worked across flower petals and leaves.

A delightful apron of pink chambray edged with lace, and four white ducks appliquéd around the lower edge, is charming enough to make a child wish to wear it, even when an apron is not required. It is rather quaint in cut, too, the right strap fastening on the left shoulder and *vice versa,* so that the straps cross in the back.

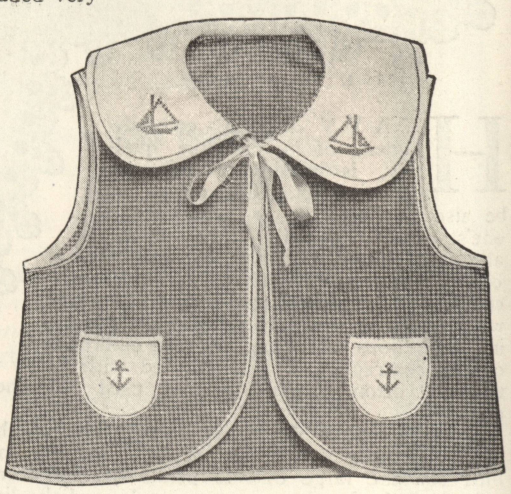
A coat and cap of piqué, simply embroidered, is so easily laundered that it is a small matter to have it always fresh and ready for afternoon wear after the play-time garments of the morning have been laid aside. These piqué coats seem especially childish, and wear almost indefinitely. This set is made in two and four year sizes, but children are often larger or smaller than the average, and one must order their clothing with that fact in mind.



No. 16-5-8
Child's Sunbonnet



No. 16-5-10
A Cap to Wear with Coat Below

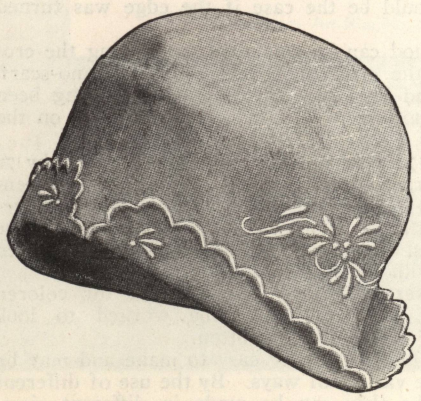


No. 16-5-11. Every Small Boy Will Enjoy a Beach Coat

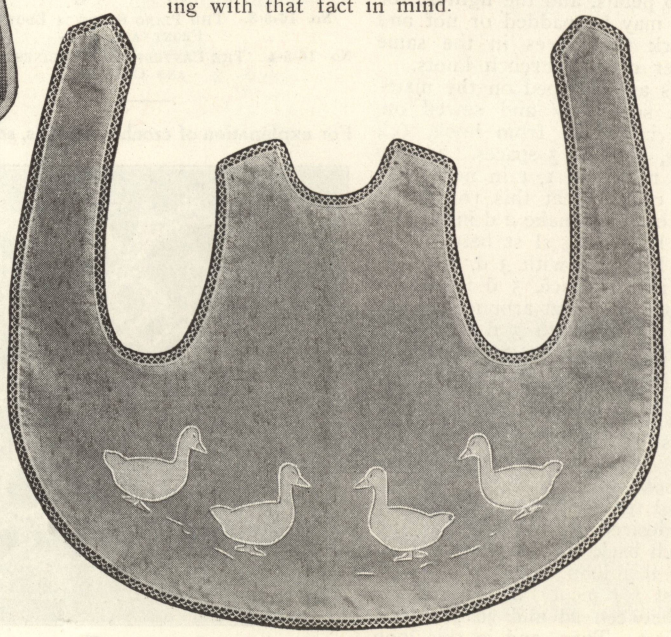
A LITTLE frock of voile for party or afternoon wear is the most practical and dainty dress for the small miss. The lower edge of No. 16-5-7 is buttonholed in deep, pointed scallops, and the yoke and sleeves embroidered in a small flower design worked solid with eyelet centres and a group of eyelets in front. The dress is made in two and four year sizes.

No. 16-5-9
Checked Gingham Is Ideal for a Play Apron

ALL of these garments, with the exception of No. 16-5-5 and 16-5-13, are supplied made up, ready to embroider. The cap and apron are stamped on the material with outlines, indicating the cutting lines. The figure of the child in the corner of the page shows the apron as it appears on the figure. Outlining stitch in white is used in applying the figures. Cut ducks ⅛-inch outside stamped lines and turn in the edges on lines.



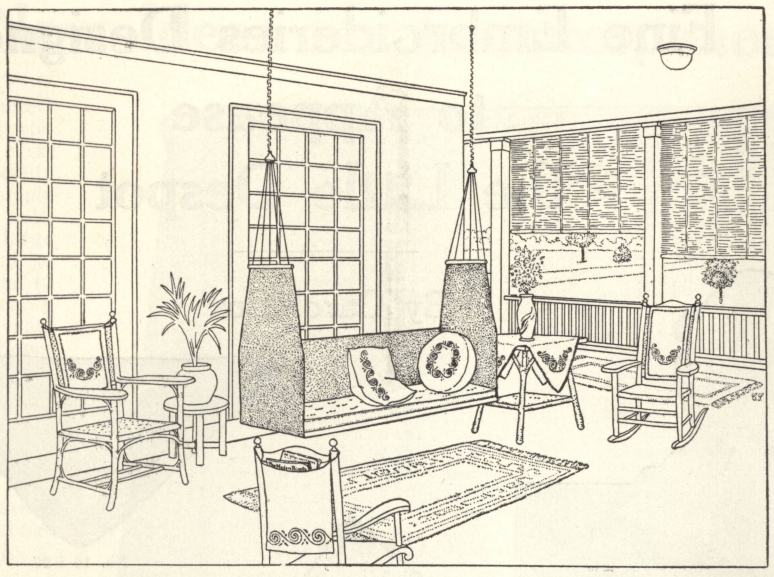
No. 16-5-12. Cap to Match Piqué Coat



No. 16-5-13. Of Pink Linen Appliquéd in White Is This Unusual Apron
By Harriet Webb

For Description of Patterns shown on this page, see page 25

Embroidered Linens for the Veranda



THOSE who have a spacious and sunny porch usually, when the weather permits, find it the most used room in the house; and if it is not so, whatever out-of-door space is available should be made attractive enough to induce the members of the family to spend as much time as possible there, because it is a wise and healthful, as well as an enjoyable habit. Tea, even breakfast and luncheon, are not infrequently served in these retreats, some of which are screened or glassed in and even heated, so that this favorite gathering spot may not be unavailable on damp or cold days. The furnishings of this room must be substantial and serviceable because it will be subject to sun and constant use, and even the dampness from an occasional shower may find its way into some unprotected corner. The linens, especially, should be stout and suitably but attractively embroidered. Couching cord is very popular just now and it is one of the most suitable and effective kinds of decoration for such linens. A pattern that is repeated as often as in the illustration at the top of the page must be chosen very guardedly. This one seems to have achieved just the right proportion and coloring to be attractive without becoming monotonous.

No. 16-5-14. Chair-Backs for Large and (No. 16-5-15) Small Chairs

A fairly coarse gray Art linen was chosen for the set. The couching cord in wood-green is sewed on with black loose-twisted cotton. Stitches are taken over and across the cord at three-eighths-inch intervals or closer if need be to hold the curve on abrupt turns. The round dots are worked solid in black, and the edge of the table-cover is finished with crochet over couching cord. Turn and baste a narrow hem. Working from wrong side, hold couching cord on right side of hem (under side of work) and treble (t) over hem and cord, ch 3, t around first t, and repeat, spacing as shown in detail. This table-cover is thirty-six by thirty-six inches, and the embroidery design is repeated on each corner. It can be used in different ways to accommodate different sized tables. A large table is seldom used on a porch, but in case it seems desirable the cover can be laid flat on the top.

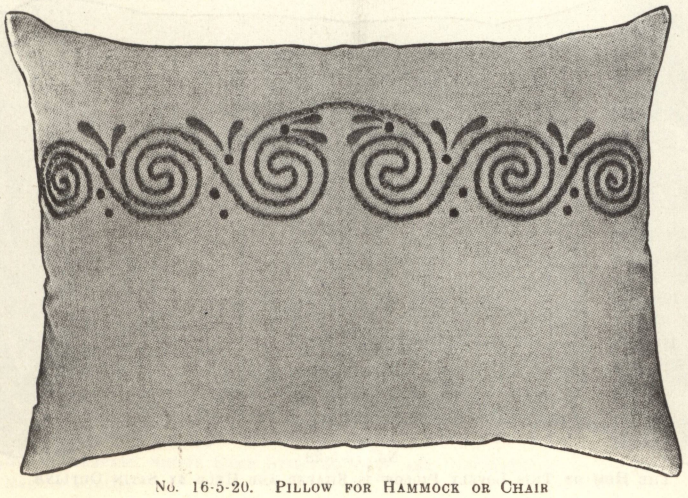
Pads for the back of chairs are made in two sizes, but they can be varied more or less in width or length if it seems desirable. These pads are made double of the linen, stitched and turned, then a single row of couching cord sewed on about one inch from the edge. The loops are of the couching cord braided in four strands. As seen in the illustration, the two centre strands are crossed, the right over the left, then each outside strand is crossed under the next inside strand, and repeat, always crossing the right centre strand over the left and the two outside strands always crossing under the next inside strand. These loops are sewed into the seams at the corners.

Braiding for Loops

No. 16-5-16. Cover for the Small Table

For Explanation of Crochet Stitches, see page 32

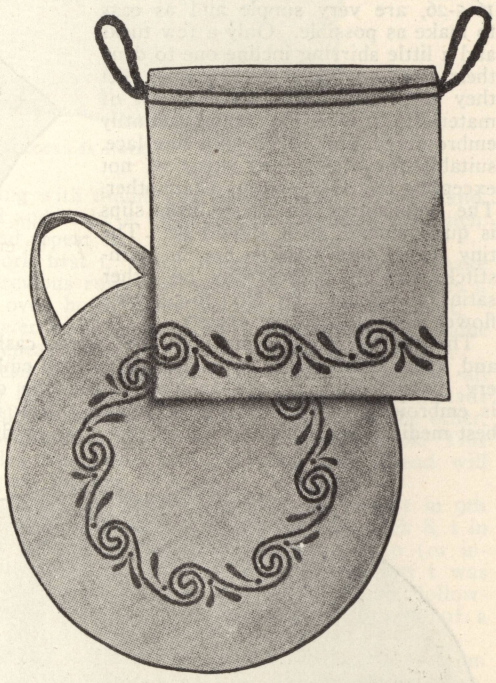
No. 16-5-19. A Round Box Pillow Offers Variety



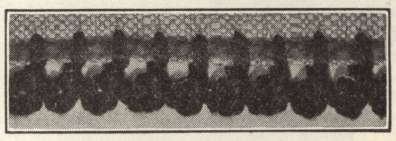
No. 16-5-20. Pillow for Hammock or Chair

Matching Covers for Furniture and Cushions

A bag for papers and magazines is made in similar fashion, except that there are two rows of couching cord and they are at the top only, which is hemmed and sewed under the second row of cord. The size is made to hang smoothly across the back of the chair, as seen in the lower centre of the drawing at the top of the page. Even the intensely practical grass mat becomes infinitely more attractive, slipped into a case of linen supplied with a handle to carry it by, and since these cases can be laundered it is even more practical than before. These covers are made of a double thickness of linen, bound together with a bias band, and a space at the top wide enough to admit the mat is held together with snaps. Both sides of the opening will need to be bound. The handle is made of a double thickness of the linen folded and stitched together. The ends are stitched under one side of the opening.



No. 16-5-17. Bag for Magazines and Papers
No. 16-5-18. Cover for Grass Mat



Detail of Crochet Edge on Table-Cover

Bias binding tape of the same kind is used on the edge of the round pillow, which is neatly boxed. Tailored pillows of this type should be well filled to keep their shape. The side band is about four inches wide. It should be cut a little longer than the circumference of the top to allow for any slight drawing in sewing the two together. The under side can be bound around about two-thirds of the distance, leaving just enough of an opening to stuff the pillow in through, then finish binding. The embroidery is on one side only. Likewise the oblong pillow, which boasts neither cord, loops, nor bias-bound edges.

The design used on the oblong pillow could well be adapted to the ends of a table-scarf, and the ingenious woman will find many other uses for these patterns. The round pillow pattern would make a very good small centrepiece, finished with the edge used on the table-cloth. This edge, by the way, has possibilities. It would make a nice little handkerchief edge, done in fine pink or blue thread without the cord.

For Description of Patterns shown on this page, see page 42

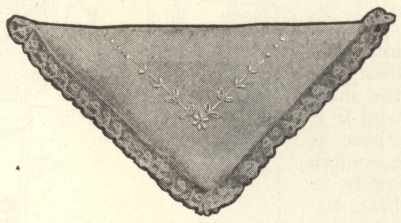
Fine Embroideries Designed to Appease the Little Despot

By Carol Cox

No. 16-5-21
If He Wears This Hooded Cape He Will be Very Well Protected

JUST where the line is drawn between slips and dresses it is hard to say, but surely the two little garments, Nos. 16-5-25 and 16-5-26, are very simple and as easy to make as possible. Only a few tucks and a little shirring incline one to deny their right to being called slips. Yet they are, when made of the finest of materials, stitched by hand, daintily embroidered, and edged with fine lace. suitable for almost any occasion, not excepting a visit from Godmother. The embroidery on these little slips is quite simple, as it should be. The tiny leaves and flowers are in satin-stitch, and the stems may be either satin or outline. In No. 16-5-26 the flower centres are tiny eyelets.

The hooded cape is made of soft white cashmere and, since just now the popularity of colored embroidery extends even to the baby's domain, the design is embroidered in delicate pink or blue. Silk is the best medium for embroidering on cashmere or flannel

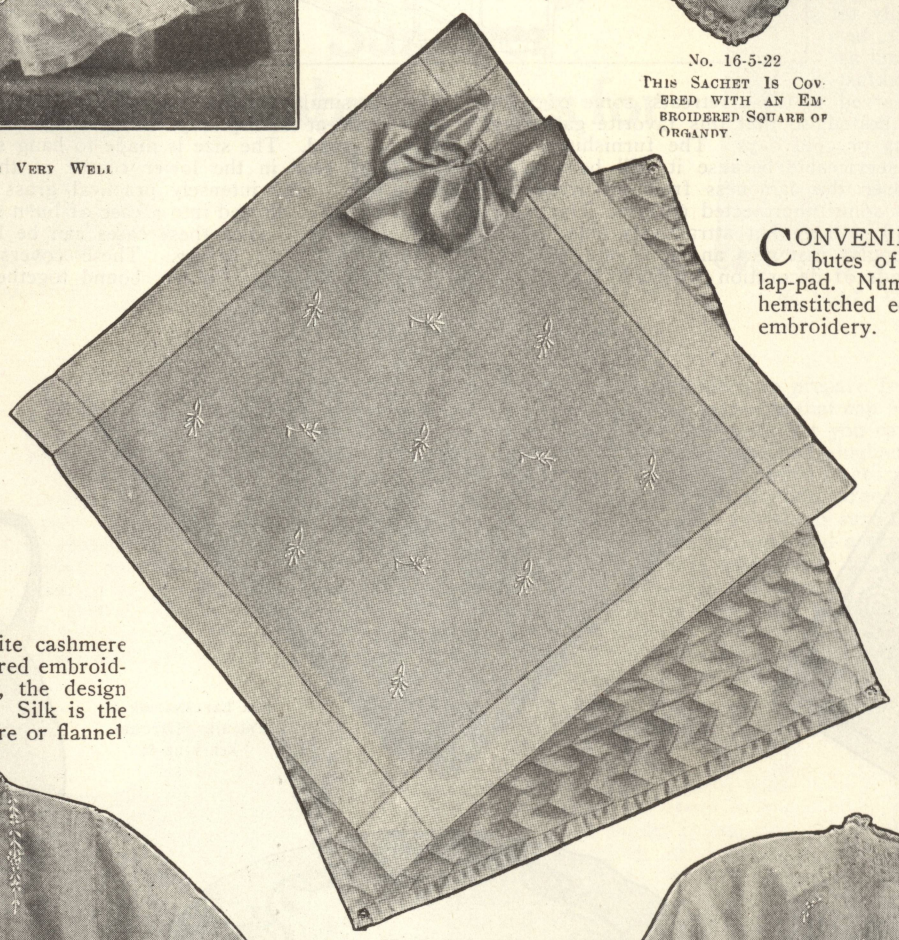


No. 16-5-22
This Sachet Is Covered with an Embroidered Square of Organdy

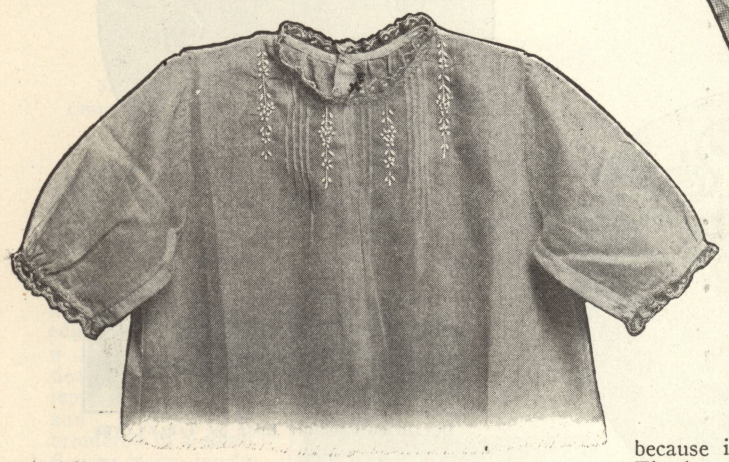
No. 16-5-23
Tiny Towels of Finest Huck Have Individual Markings

CONVENIENCE and freshness are the attributes of a white linen cover for the quilted lap-pad. Number 16-5-24 shows a cover with wide hemstitched edges and a small all-over pattern of embroidery. An ordinary ball and socket fastener, such as one is likely to have in the work-basket, holds the cover in place at each corner. These fresh covers can be snapped on at an instant's notice and as easily removed for laundering.

The oval wreath enclosing the mark of Baby's personal property on the tiny towel of fine huck, No. 16-5-23, is embroidered in white. For a design so fine it is necessary to use but two threads of stranded cotton. The work is in satin-stitch, and padding-stitches must be carefully placed, sometimes a single stitch is sufficient to raise the work on a very small petal or leaf. The choice of a suitable needle influences the final appearance of all excellent embroidery.

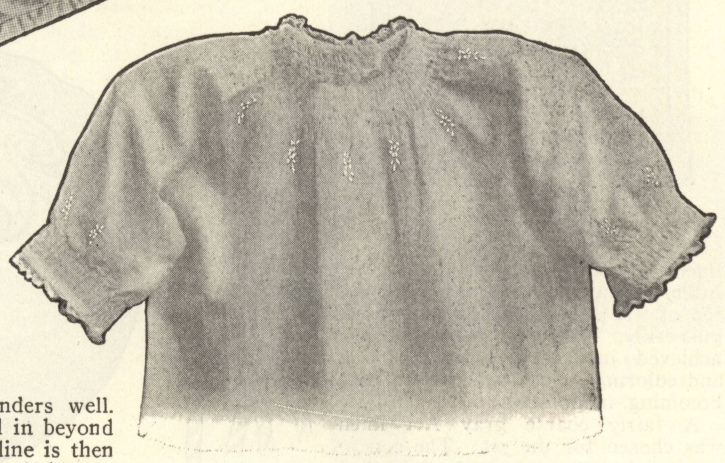


No. 16-5-24
For State Occasions the Padded Lap-Pad is Covered With an Embroidered and Hemstitched Square Which is Held in Place by Snap Fasteners



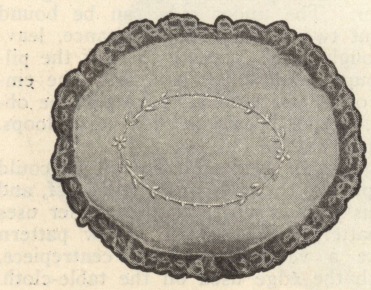
No. 16-5-25
Tucks and Straight Rows of Fine Embroidery Make This a Best Slip

FOR a baby pillow of so elaborate a pattern as the one shown below it is rather better to use Persian lawn because it is soft, sheer, and launders well. The hem is turned and basted well in beyond the satin outline of blocks, the outline is then worked through both thicknesses, and the extra material inside cut away.

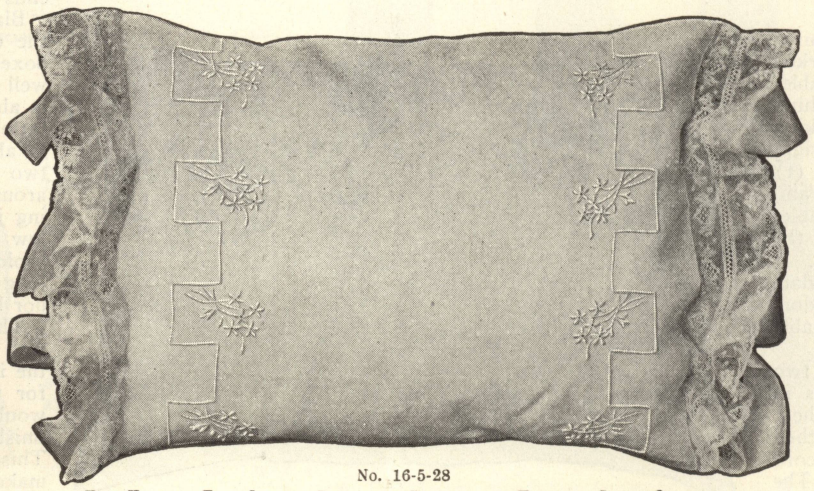


No. 16-5-26
Perhaps Shirring Would Put this Little Garment in the Dress Class

AN oval sachet shown below has a sheer organdy top cover beautifully embroidered in a charmingly simple design of satin-stitch with a few little leaves that are seeded and a tiny eyelet in the centre of each of the two flowers. The triangular sachet is similarly worked.

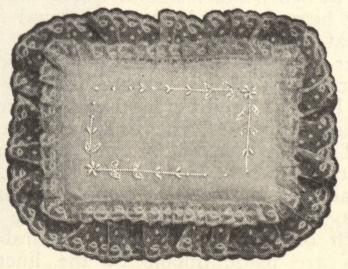


No. 16-5-27
Made of Sheer Organdy is the Top Covering of a Sachet of Colored Satin



No. 16-5-28
The Hem of This Lovely Pillow is Shaped and Held by Satin Outline

INTENDED for the special use of the ruler of the nursery, but really of use in any upstairs room, the small pincushion below wears another of the dainty organdy covers that can be slipped off and laundered quickly.

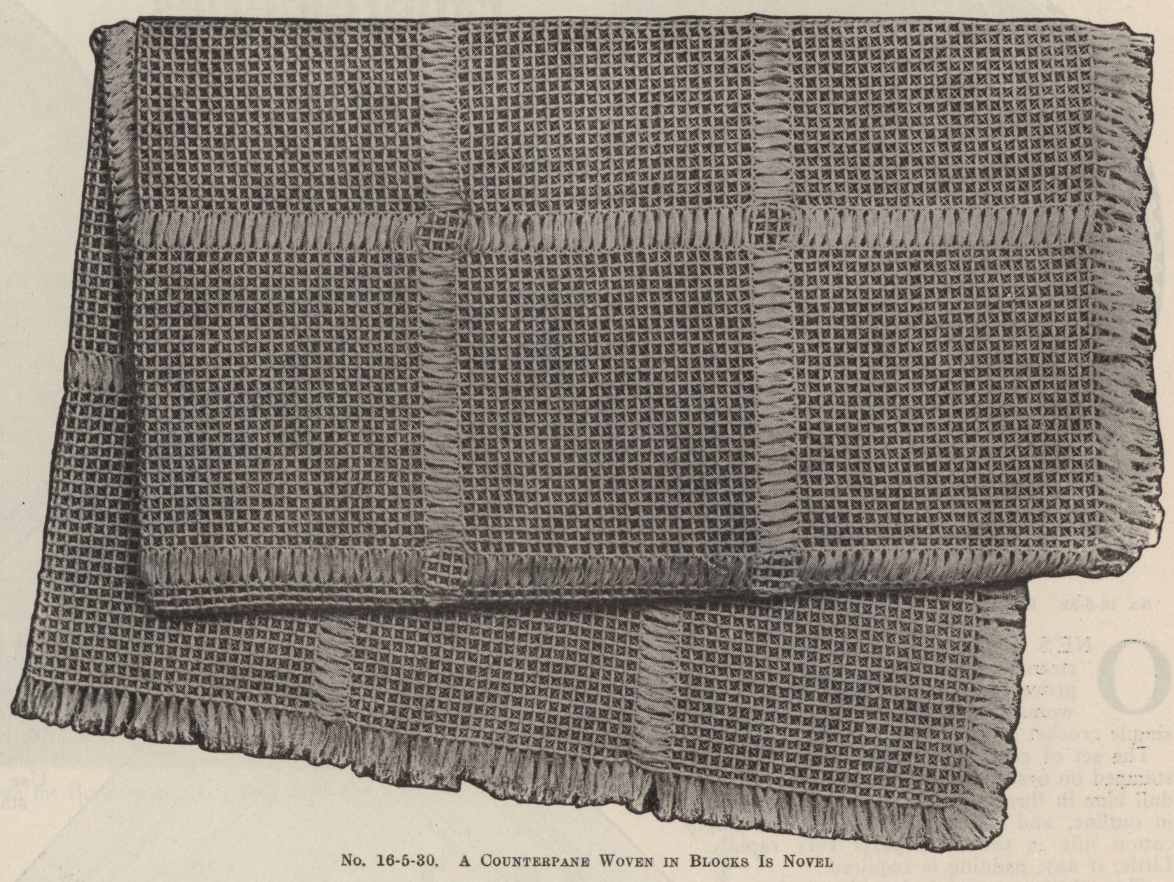


No. 16-5-29
Even the Pincushion Has its Removable Top of Embroidered Organdy

For Description of Patterns shown on this page, see page 32

New Ideas for Counterpanes

THE use of woven squares for a counterpane will be of interest to every one who enjoys working with the hands. First of all a weaving-frame made especially for this work is required, and then a good supply of soft mercerized cotton No. 5. To make a full-size bedspread, about 80 by 93 inches, 42 large mats (15 by 15 inches) must be woven, and 30 small ones (5 by 5 inches). Make the mats 16 strands thick and tie all the mats together, 7 squares one way and 6 the other. The small mats fill the open spaces between larger ones, as shown in the illustration. Directions for weaving and tying are included with weaving-frames. This counterpane is white with colored lining.



No. 16-5-30. A Counterpane Woven in Blocks Is Novel

No. 16-5-31. Counterpane with Crochet

The materials required for No. 16-5-31 are 5 yards of cream-colored scrim, 40 inches wide, about 15 balls of mercerized white crochet cotton No. 5, and a No. 5 steel crochet-hook.

For a double bed cut the scrim in half to make two pieces of 2½ yards. Cut one of the pieces in half lengthwise, to make two pieces of the 2½-yard length and half the width. Now hemstitch the pieces all around making ⅝-inch hem and join with strips of insertion. For the other insertions, measure about 17 inches from top and bottom, cut material and make the hemstitching. After that is finished and the whole bedspread is joined, place a square at the intersection of the insertion on each corner and baste on firmly. After the squares are firmly sewed on, carefully cut away the material on the wrong side, leaving one-half of an inch for hem, and run a line of chain-stitch around squares, as shown in the detail below. Small pieces of insertion must be cut away, but as this is the simplest way of joining, it will repay the trouble of crocheting a little more.

No. 16-5-31. The White Crochet in this Cream Scrim Counterpane Shows Some Stitches that are Different

By Lilly Magens Bunting

For an explanation of all ordinary crochet stitches, see page 32. In filet crochet a space (sp) consists of trebles separated by 2 chain; a block (bl) consists of 4 t; 2 or more bl consist of 3 times the number of bl plus 1 t.

Lattice Stitch (Fig. 1).—Draw out the loop on hook from ½ to ¼ of an inch long, according to pattern. Draw working thread through the long loop, and keep both in position by holding with thumb and second finger of left hand. Insert hook below working thread and make a tight d, which finishes the stitch. Make t in t of row below, ch 1, and repeat st.

Wound Stitch (Fig. 2).—Work first t, which commences a new sp, make another t in centre of sp of previous row, and work the w st around this t. Thread over hook, draw a loop underneath the t, * thread over hook again, draw a loop underneath same t, and repeat from * 3 times, (11 loops on hook).

Thread over hook and draw carefully through all loops on hook. This is very easily done if all threads over hook are kept in good order, one beside the other, and drawn back on the thick part of crochet-hook. This will widen the loops, and the hook and thread will readily pass through. Chain 1, t in next t.

Crocheted Square.—Chain 84. *1st row*—t in 9th st from hook, make 25 more sp. *2d row* — ch 8, t in end t of last row, 27 more sp, making last sp (or increase) by ch 2, 1 t in same place where last t was made. *3d row*—3 sp, 22 bl, 3 sp. Continue, following pattern. When decreasing at the beginning of a row, sl st to the 1st t, then ch 5, t in t.

Insertion.—Chain 30. *1st row*—t in 9th st from hook, 1 bl, 1 sp, 2 bl, 1 sp, 1 bl, 1 sp. *2d row*—1 sp, 1 bl, 1 sp, 2 bl, 1 sp, 1 bl, 1 sp. *3d row*—1 sp, 1 bl, 1 sp, 2 w st, 1 sp, 1 bl, 1 sp. *4th row* — 1 sp, 1 bl, 1 sp, 2 w st, 1 sp, 1 bl, 1 sp. *5th and 6th rows*—Same as 2d row. *7th row* — 1 sp, 1 bl, 4 sp, 1 bl, 1 sp. *8th, 9th, and 10th rows* — Same as 7th row. Repeat until desired length.

Edge.—Chain 12. *1st row*—t in 9th st from hook, ch 2, t in last st. *2d row*—ch 5, turn, w st over ch 5, t in t, 2 sp. *3d row*—2 sp. *4th row*—ch 3, w st over ch 3, 1 sp. *5th row*—2 sp. Repeat from 2d row.

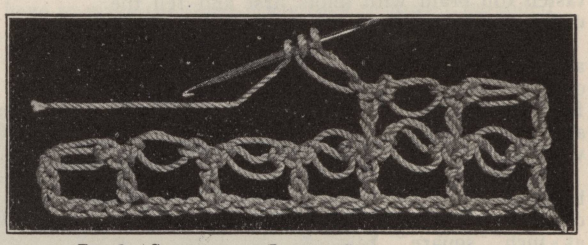
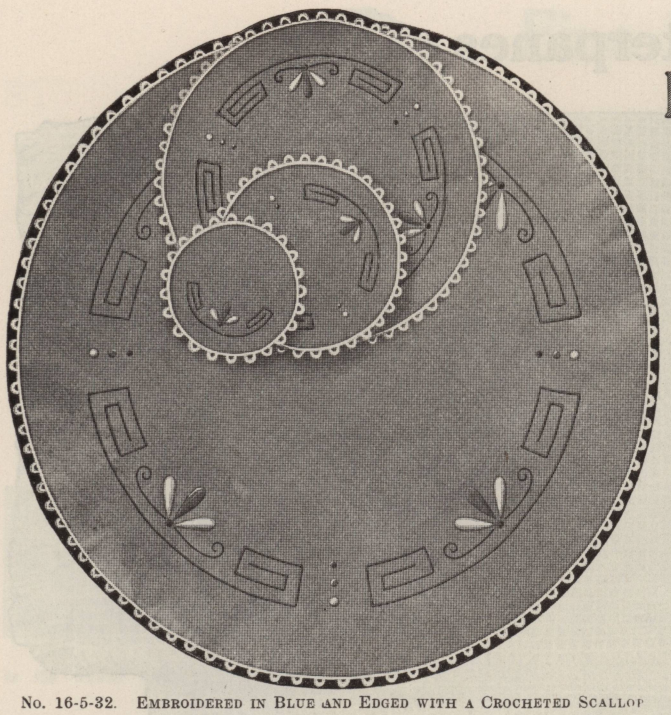


Fig. 1. Showing the Lattice Stitch in Process

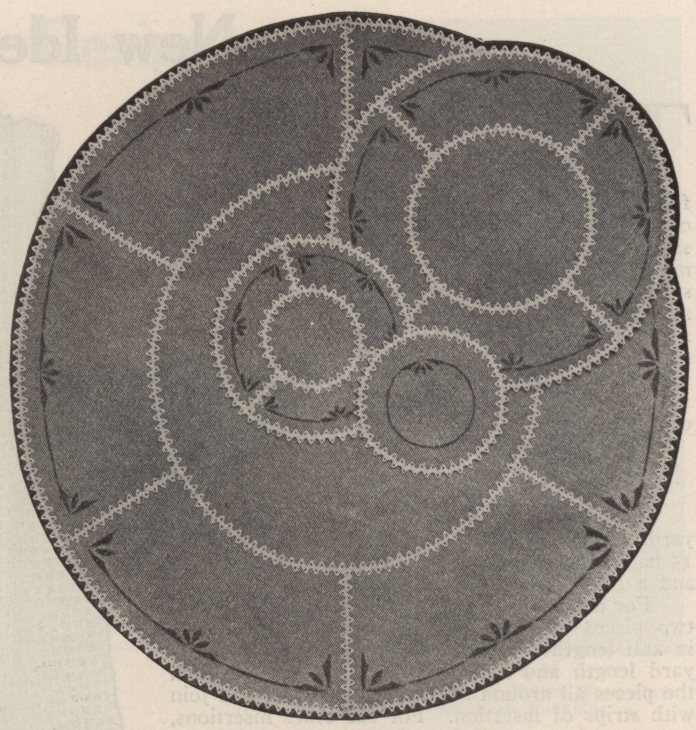
Fig. 2. The Wound Stitch is Clearly Shown in this Detail

For Description of Materials used in these Articles, see page 30

Embroideries for the Summer Luncheon Table



No. 16-5-32. Embroidered in Blue and Edged with a Crocheted Scallop



No. 16-5-33. Rickrack Braid Is Effectively Used on This Set

ONE'S supply of luncheon-sets is only limited by the stretch of the purse-strings, and even short strings prove no embarrassment to the clever needlewoman, especially if she has some knowledge of simple crochet stitches.

The set of centrepiece and doilies (No. 16-5-32) is stamped on oyster-white linen and embroidered with dull blue in three shades. Much of the design is in outline, and the coarse twisted embroidery cotton fills in the solid parts very rapidly. Little, if any, padding is required.

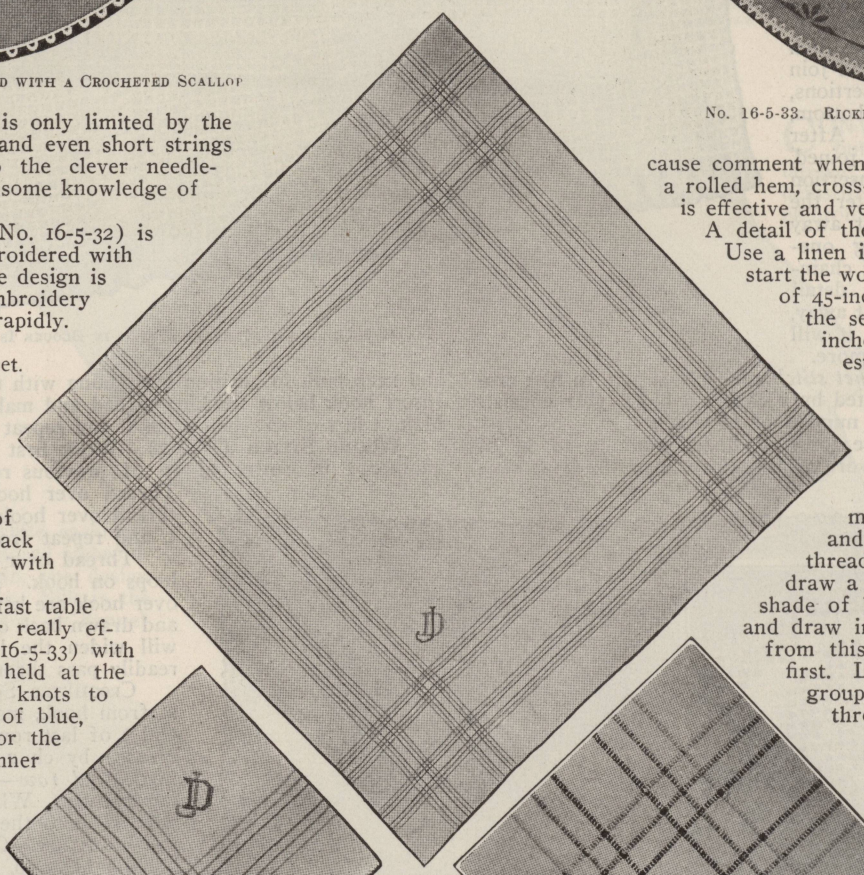
The edges are finished with crochet. Machine-stitch on the stamped line at edge and again one-sixteenth of an inch inside. Cut out and, using inner stitching as guide, crochet over the edge, with linen thread No. 30 and a No. 8 steel crochet-hook as follows. (See page 32 for explanation of crochet stitches), * 10 d, ch 8, catch back with sl st in 4th d made, cover loop with 12 d; repeat around, join.

For the summer luncheon or breakfast table nothing could be more appropriate or really effective than the set of tan linen (No. 16-5-33) with white rickrack braid. The latter is held at the points by means of colored French knots to match the simple embroidery design of blue, green, or brown. Use two shades for the embroidery and work the line and inner spot of motif in the darker shade.

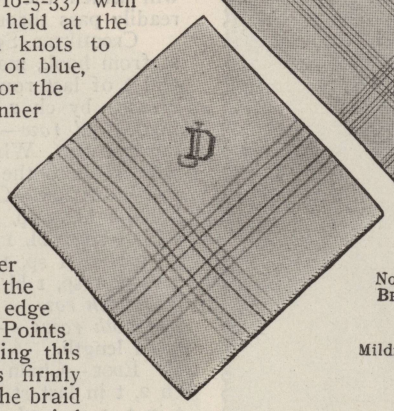
Baste the braid smoothly and firmly over the stamped lines and cut the linen in points under braid, allowing it to extend as far as possible under each point without showing beyond. Turn the doilies over and baste a row of braid around the edge on wrong side to make the edge neat, firm, and slightly heavier. Points must be carefully matched when basting this braid on. Work the French knots firmly through braid and linen, as they hold the braid in place. On edges the stitch must be carried through both braids, unless one prefers to fasten top braid with knots first and fell the under braid on afterward.

Stranded cotton was used for the design and knots; 6 threads for the knots, winding only once around needle. Use three threads for the design and keep the work rather flat.

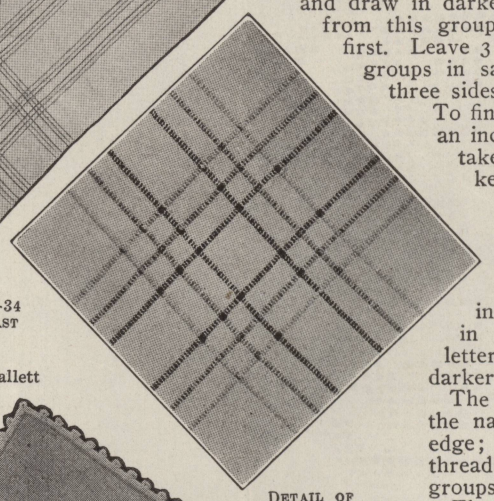
An easily made breakfast-set consisting of a 45-inch square and 16-inch napkins (No. 16-5-34) has a two-letter cross-stitch monogram just inside the border of drawn-in threads. Letters and border are done with three shades of blue stranded cotton, and although so very simple this set is so effective as to cause comment whenever it is used. The edge is finished with a rolled hem, cross-stitched in two shades of blue. This hem is effective and very quickly made.



No. 16-5-34 Breakfast Set
By Mildred Dallett



Napkin to Match



Detail of Border

A detail of the border is shown at the right of centre. Use a linen in which threads can easily be drawn. To start the work, draw one thread 4 inches from the edge of 45-inch square. With a pin pick up the end of the second thread and draw it out five or six inches. Have ready two strands of the lightest shade of blue, twice the length of the cloth. Tie the end of the linen thread to the *middle* of the blue threads. Now pick up the other end of linen thread and draw it through; it will pull the colored threads through after it. Should the linen thread break, the colored thread must be threaded into a needle and woven in and out till it can again be tied to the linen thread. Count 6 threads above drawn-in thread, draw a linen thread out and proceed with medium shade of blue as before. Count up 6 more threads and draw in darkest blue. Three-quarters of an inch from this group make another with darkest shade first. Leave 3 inches and make another band of 2 groups in same way. Repeat across the other three sides.

To finish the edges, draw one thread ⅜ of an inch from the edge. Roll the edge and take the stitches through the space; this keeps the hem very even. Overcast from right to left with the medium blue (two threads) and from left to right with the light shade.

Work monograms over Penelope canvas, measuring 5 inches straight in from sides of napkin, and 13 inches in from sides of cloth. Work one letter in the medium blue and the other darker.

The first group of colored threads on the napkin is about 1¾ inches from the edge; 6 threads are left between colored threads, and ¾ of an inch between groups.

The set of two scarfs and four square doilies (No. 16-5-35) fits a 45-inch square table. Heavy oyster-white linen is used, and the design is embroidered in long-and-short stitch with twisted cotton. Stems and veins outlined, flower centre solid and French knots.

Finish edge with crocheting. Machine-stitch twice between the two lines, nearer the outside one, cut away extra material, and using inner line as guide, 6 d over edge, 5-ch picot, repeat around. Use a No. 6 hook and No. 5 crochet cotton (loose twist). Have picots at corners.

No. 16-5-35. White Embroidery in Long-and-Short Stitch
By Evangeline G. Walker

For Description of Patterns shown on this page, see page 46

"Now you can stay with the Bugle as long as I hold down this desk, but newspaper work is not your forte"

The Awakening of Mr. Lemour

By Daniel Louis Hanson

MR. JOICE, Editor of the *Bugle*, America's greatest newspaper, spoke slowly, as was his habit when he had a member of his staff on the official carpet; and he punctuated each sentence with a tap of his pencil on the desk.

"We all like you, Lemour," he was saying to the well-built chap who sat in the chair opposite; "your ways are pleasant, you are a good mixer, and you have the faculty of digging out news. But right there you stop short of being a great newspaper man; your stuff, while it has a style to it, lacks that subtle something which, for want of a better term, we call 'human interest.'"

This last, Mr. Joice punctuated with several taps of his pencil.

"Now it is a great thing to be a stylist, but you want to do something beside turning phrases happily if you are to write your name high in the field of journalism; you must enter into what you are writing with your whole heart; you must write yourself into your stuff. Now, I believe, Lemour, that the talent is in you; it simply needs to be awakened by something or other — a great sorrow, possibly, or —" Joice ran his eyes over the agreeable person of his reporter — "if some nice girl would only jilt you; then we might have some stuff from you that would cause the town to sit up and read."

Yet, Joice realized, as he spoke, that there was but little probability of such an experience overtaking so genial an individual as James Lemour.

"For of such stuff great writers are made," continued the editor.

"I am sorry —" began Lemour.

But Mr. Joice made a gesture that implied he still held the floor:

"No, you are not; you don't realize your own loss yet. Now you can stay with the *Bugle* as long as I hold down this desk, but newspaper work is not your forte." The editor laid down his pencil, the interview was at an end.

"Thank you, sir," said Lemour, and started for the door.

"By the way, Lemour," Mr. Joice called after him, "what is your assignment for to-day?" It was shortly after two in the morning.

"The Ozone Camp, sir."

"So Nixon gave you that, did he? I thought he was going to send Tilton. Well trot along, my boy, and don't try to ring in more than a column. I suppose that Nixon warned you. We all understand that it is Mr. Pemberton's pet hobby, but even the owner of the *Bugle* can't have more than a column and a day of a reporter's time. Get back early, we are shorthanded, as you know."

THE sun was already well up from the horizon line of sky and water on that July morning when Lemour hastened down the Boulevard to his station. The smoke cloud that generally hung over the city had been driven westward over the prairies during the night, so that the spires and towers lifted themselves up into a sky of sapphire. Over the lake the sun was making a burnished path clear up to the sloping banks of green.

But neither sapphire sky nor burnished waters appealed to Lemour that morning; his mood was entirely retrospective. Joice had been kind; yet it had been a call down none the less. Really, the interview had been a constructive notice to look for another berth. Then there had been that last shaft of all — the reference to Tilton. Tilton, who could not see a news item if some one threw it at him; and yet the same Tilton who could write heart-throb stuff about nothing at all.

He laughed bitterly as he recalled Joice's remarks about a lost love. He was glad that he had kept himself in countenance so well during it. For it was only on Sunday, just three days back, that Eleanor — Miss Duvin — had expressed her entire willingness to be his sister, but beyond that she could not pledge herself; Eleanor Duvin, the finest girl in the whole city, and in whom he had begun to feel a proprietary pride. The memory of that Sunday afternoon on the beach still rankled in his breast, and now was added to it that interview with Joice.

But he would show Joice; he would show Miss Duvin!

A SHORT walk from Delmar Station, through a birch woods, brought Lemour early in the afternoon to the rustic gateway that marked the entrance to Ozone Camp. The buildings were still hidden by the trees, but the sound of children's voices could be heard in laughter and happy shrieks, and served to guide him to the open plaza around which were grouped the tents and other structures that formed the centre of the camp.

He walked to the edge of the bluff and looked down; below at a distance of fifty feet, in a sheer drop, was the beach, against which lazily lapped the waters of the lake. From there had come the sound of children's merriment; scores of them disporting themselves on the sand and in the water.

Looked at from the distance where Lemour stood the scene was monotonously familiar; he had seen it again and again in his journeys out of town; he could recall a score of places where the same sight might be seen; he despaired of being able to make up even a column. It would have been better if Nixon had sent Tilton; it was too hopelessly prosaic to make anything out of.

Lemour turned from it all and, having found the building that did duty as camp office, presented his card to the secretary, a pleasant-faced young woman.

"Dr. Monson has been expecting you; I will let him know that you are here," she said, and went in search of the superintendent.

The gentleman who came back with her was well advanced in years, tall of form, but a little stooped; he had a fine face that shone with the enthusiasm that had made him a leader among workers for others. He greeted his visitor with great cordiality.

"If I had known on which train you were coming I should have had a conveyance at the station," he said. "It is so good of you to show interest in our work."

"Mr. Pemberton owns the *Bugle*, and that is why I am here," replied Lemour, who was in no mood for accepting gratitude when he had done nothing, possibly would not do anything, to merit it. "I shall have to make the three-thirty back to town," he added.

Dr. Monson was visibly disappointed. "We had hoped for a longer visit from you," he said, "but we will make the most of the time we have. I shall be glad to walk around with you," and he led the way out.

"These are our buildings," he explained, as they stood in the open court. "Our friends are kind to us, but at the end of each season there is generally a deficit on running expenses, and nothing is left for the building fund. It is a big work, Mr. Lemour, and I sometimes despair of ever getting anywhere near the amount that it deserves." He looked at the impassive face of his guest; evidently it would be as hard a task to impress the reporter, yet so much depended on his doing so.

"Have you been down on the beach?" he asked of Lemour.

"I merely looked down," replied the newspaper man.

"If you don't mind we will pay a brief visit to it," and Dr. Monson turned toward the long staircase that wound its way along the precipitous face of the bluff.

From above, Lemour, because of the distance, had been unable to get more than a general impression of the scene — of children playing on the sand. As

they descended he could pick the details; not only were there children, but a goodly number of adults. Now he was able to see that these adults were young women in striped uniforms; evidently attendants. And he saw that they were doing more than exercising a mere supervision over the little ones; they were helping them about, leading them, yes, even carrying a few. He looked at the doctor, inquiringly.

"Yes," he replied to the unspoken question, "they are the crippled children; this is their month of outing. We have over two hundred here, and we should have accommodations for a thousand. God bless them!" exclaimed the doctor, and continued on his way downward.

They reached the beach and walked toward the water's edge. A little girl was seated on the sand beside a nurse; she looked up at Dr. Monson with a wan smile. The gray-haired man stooped and patted the pale cheek. "A little more color right here, dear," he said, and gave her a parting caress, "and don't forget to eat a big supper this evening."

As they walked on, he said, in explanation to Lemour: "Both limbs withered, and it seems to be spreading. It is a mysterious ailment that puzzles every physician who has examined her."

An old-fashioned bath-chair with canvas hood stood a little nearer to where the waves broke on the yellow sand. The doctor stooped and peered into it: "Well, sweetheart, isn't this fine though!" and he made a signal for Lemour to draw near. "This is Louise, Mr. Lemour, Louise Keneally; and she is going to stay with us all summer, are you not, dear?"

It was a girl that the reporter looked at; a girl of possibly eleven years, but with a body that would have been none too large for a child of seven. And this puny body was strapped to a steel frame, which rested against the back of the bath-chair. Lemour had seen Indians tilt their papooses against trees the same way.

As the newspaper man looked, he felt something snap within him, and he knew that the tears were ready to come. But Louise gave him the rarest of smiles, and said a cheerful, "How do you do?"

The doctor gave a pat to the curly head, then took Lemour by the arm and led him on. "Condemned for life, sir, to a steel frame; yet never a complaint, never a complaint. We have two hundred here, and we should have a thousand; they are over there in the alley hovels of that city, waiting for us to send for them. We have clean air for them, God knows they need it! These three thousand acres of ours should be dotted with tents. Money, oh, I need money!" And the doctor stretched his hands out in the direction of the city, as if in an appeal.

"Hello, doctor!" the greeting came from the sand at their feet. It was a bright face that looked up at them, shrewd and yet winsome. Lemour had seen few as attractive in his experience; but the head and shoulders dragged after them the rest of the body; a body helpless from the waist downward.

"This is our young friend Joe," said the doctor by way of introduction, "Joe of South Halstead Street. Joe is one of the best artists I ever have known; he doesn't need a studio or an easel to make a picture. Do you, Joe?"

For answer Joe threw himself over on his left arm, and with the long fingers of his right hand began tracing on the moist sand. As they watched, the first vague lines joined themselves to others; eyes and mouth appeared on the sand, then a nose, and finally a short cropped moustache."

"He's got your photograph to the last detail," cried Dr. Monson, putting his hand on Lemour's shoulder, who was making a movement toward his pocket. "If you have time later, Joe will draw you full figure in charcoal; for that he charges a quarter."

Lemour arranged for a sitting a little later, and having made their adieux to Joe stretched on the sand, they walked on.

"It makes one's heart weep!" exclaimed the reporter as they traversed the beach, seeing evidences on all hands of childhood blighted by the hand of disease.

"The only tears shed here are by us who look on," said the doctor. "They, the sufferers, never weep; they are all smiles. And we need money to bring these smiles where they can be of service to us. In giving to them we are simply making an investment that returns a hundredfold to the givers. We need money! we need money!" He looked at his watch, "We have forty minutes to make your train, if you really must take it," he said.

"I am not going to take that train," replied Lemour.

"That is the last till midnight, Mr. Lemour."

"That will be soon enough, Dr. Monson."

The gray-headed man looked at his young companion with a suggestion of a smile on his fine features. "I am glad to hear that," he said, heartily, "I wonder if you would mind if I left you to look around for yourself for half an hour or so? I have some telephoning to do about to-morrow's marketing. Thank you. Feel perfectly free to ask all the questions you may think of from the attendants; they are both competent and willing to answer."

IT was nearly six o'clock, however, before he returned. He found Lemour sitting on the sand in front of the bath-chair in which Louise stood strapped to her steel frame; beside him sat the wan-faced child with the shrunken limbs; and near by sprawled Joe from South Halstead Street, who was drawing a picture of his companions on the moist sand. But all three were listening, the doctor noticed, to the story Lemour was telling, "and that was the way," concluded the reporter, "we went to the fire."

The little girl with the shrunken limbs reached over and laid her hand on his arm: "I wish you would tell us another," she pleaded.

"And maybe he will after supper," spoke up Dr. Monson, "but here are the nurses; so hurry along, children, to the dining-room."

Lemour stopped on the second landing to more firmly clasp the steel frame on which was strapped Louise. He saw Joe, who disdained all offers of help, crawling up the bank, pulling himself up by his hands. As Lemour went on, he felt an arm around his neck and the tightening of a warm little hand: "I liked that story," said Louise, "and I hope you will please tell some more."

Late that evening, Nixon, city editor of the *Bugle*, entered Mr. Joice's office with several sheets of typewritten stuff in his hand: "What shall I do with it, sir?" he asked, holding the manuscript out to his chief.

"How in thunder do I know till you tell me how much there is of it, and where you got it?" demanded Joice, irritated by Nixon's habit of beginning in the middle of things.

"It is from Lemour, sir, and covers the Ozone Camp assignment; it came by long distance and runs to ten thousand words—"

"Ozone Camp—ten thousand words—long distance! Did you not tell him that a column was the limit?" Joice was purple in the face.

"I told him, and he said you already had given him such instructions."

"Then why didn't you stop him? Why did you let him string out ten thousand words on long distance?" fiercely demanded the managing editor.

"I wanted to stop him, but the stuff ran so good that I simply could not. I wish that you would listen to a little that I have had typed. There was a pleading to Nixon's last sentence that caught Joice's ear. Had the long expected breakdown of his subordinate finally come?

"Go on," he said, curtly, and settled himself down into the high-backed chair. He wished he had a successor for Nixon; if Lemour had only shown talent along that line!

The city editor had not read over a page of the manuscript before Joice was sitting up straight. As Nixon turned to the third sheet he demanded: "Who wrote that?"

"Lemour, sir," and Nixon continued his reading. At last, "That is all I had transcribed; what shall I do with it?"

"Is the rest up to that?"

"It runs even better; there are parts of it that—well you know what I mean, sir."

"What shall you do with it? Nixon you are a dull one at times. Why, print it, man, print it! It is the biggest thing we ever have had." Joice was on his feet now. "Say, Nixon, you get busy and crowd back everything from the first page and as much of the second as you will need for this—"

"You mean—"

"I said 'everything,' did I not? And I'll put this into shape. And say, Nixon," as that gentleman was hurrying from the room, "I want three manifold operators from downstairs; send up that red-headed girl as one."

"Aren't you going to have it dictated to the linotypers direct, sir?" questioned the city editor.

"Of course I am, you dolt. But I want four typewritten copies, too. Can't I have what I want?" Joice glared at the city editor, and that individual fled to carry out his chief's orders.

Nixon gone, Joice sat down to his telephone and talked in turn with Norton, Estein, Augh, and Villers, the editors, respectively, of the *Bulletin*, the *Union*, the *Ledger*, and *Truth*. As Joice generally used a voice pitched in a confidential tone when talking over the phone, it might be difficult to repeat what he said to these gentlemen. The last sentence, however, was clear: "I thought you would feel that way about it, Villers; it is a community affair—I'll send in my own blue envelope to-morrow if you don't run this stuff. I'll send you the first sheets in twenty minutes."

During the next two hours, Mr. Joice sat at the old desk in one corner of the composing-room, and read the typewritten sheets as the boy placed them before him. Repeatedly he was heard saying, "Great stuff! great stuff!" And Tilton swore that twice he saw the chief wipe his eyes.

Near him sat Maxwell, who was dictating the last section to a linotyper and to the red-headed manifold operator. Joice listened as he read:

"Louise is eleven years old, eight of which she has passed strapped to a steel frame eighteen inches wide and three feet long. During all of these wearisome years this steel frame has been a part of Louise: it has stood between her and death; away from it she would collapse into a helpless heap. She passes her waking hours on it—all of them; she sleeps on it; she is given her meals while strapped to it; and at play times, for Louise is a little child and must have her play hour, the frame is leaned at a comfortable angle against a tree or overhanging bank and Louise plays. Yes, she plays,—plays by proxy it is true, but her laugh is the jolliest and her shout the merriest.

"I carried Louise up the long stairs from the beach to the summit of the bluff; that is, my arms clasped the rigid, cold steel frame, and not the soft, warm body of a child. But I felt an arm steal around my neck, and through it came the pulsation of a heart—a child's heart with all its hopes and dreams. And I looked down into one of the happiest and brightest of faces . . . and the kiss of Louise was the sweetest that . . ."

The operator with the red hair dabbed her eyes with a limp bit of lace: "Don't read so fast; I have a cold," she said, and again used the lace.

"Shut up!" shouted Joice, and then busied himself with a cinder that had gotten under his right lid.

Maxwell reached that portion of Lemour's story covering Joe of South Halstead Street: "Joe is the living embodiment of the curse pronounced against the serpent in Eden; Joe crawls his way along the slimy pavements of the city, dragging himself forward on his hands and arms . . . each hand is protected by a leather facing. Joe's chief item of expenditure is for these bits of leather. So Joe has lived for sixteen years; so he will live and move about until death releases him. But Joe is happy; for how can the artistic soul, the creative genius, be anything else. And Joe is the artist; resting on his left arm with his facile right hand he sketches on the moist sand landscapes, buildings, and even human figures. Nor is his work that of the uninspired amateur; it shows talent of the highest order . . . his charcoal sketches would be made welcome in the halls of our own choice collections; they are art."

Maxwell paused for a moment from his reading: "Why didn't Lemour get some photographs of these scenes!"

"Photographs, did you say?" cried Joice, springing to his feet and shaking a finger at his subordinate, "What do we want with photographs in the sort of stuff he is sending in? What more could a lot of pictures show than the sentences that are alive with human color? Photography is a mechanical science; this stuff is art."

The building was filled with a subdued roar; the chandeliers shook and the floors quivered — the presses had started. Joice looked around: "They are printing literature; it is our biggest day yet—we'll run extras."

LEMOUR was the last to leave the sleeper that morning; he hurried through the train shed and up into the waiting-room to the news-stand.

He did not see the familiar first page of the *Bugle*. "Are you all out of *Bugles?*" he asked of the attendant.

In reply the dealer pushed one toward him; Lemour looked at it for a moment before he recognized his own paper; the index was missing, so was the weather report; and also the baseball scores. Instead, a solid first page of text with a bold head-line running above the eight columns confronted him.

"AM I MY BROTHER'S KEEPER?"

and below in smaller caps:

"THE HEART THROB STORY OF OZONE CAMP."

and then—miracle of miracles! the *Bugle* had broken its hitherto inviolable rule:

"By James Lemour, Special Correspondent of the *Bugle*."

Dazed for the moment, the reporter turned toward a seat with the paper in his hand, only to be recalled by the newsdealer's "Two cents, please."

Lemour gave him a nickel and sat down to read his own story; it was his, not a sentence had been changed. How well Maxwell had gotten it down last evening! Here and there, to break the monotony of solid text, he recognized paragraph headings that showed the skill of the vigorous Joice in their trenchant wording; the Scotchman had no peer in that sort of work. His story covered the entire first page and ran well over on to the second.

He turned to the editorial page. Another rule broken; the leader that morning ran double column. It was the first of its kind he ever had seen in the *Bugle*. It was unsigned, of course; but again he recognized Joice. It was an appeal for money; for thousands in cash to help the little Louise, the sprawling Joe and the many others, who, like them, were paying the penalty that should not have been theirs to pay. Lemour read the editorial through, and vowed that he would give a week's salary. Then he went back to his own story and read it from beginning to end.

[CONCLUDED ON PAGE 26]

Personal Gifts for the Graduate

DAINTY EMBROIDERIES THAT ALWAYS APPEAL TO YOUNG GIRLS

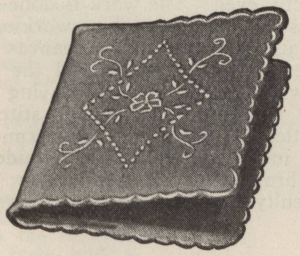
No. 16-5-36. A Simple Wreath and Initial Give Individuality to this Handkerchief

MAKING gifts to our friends on any particularly happy occasion is becoming a more universal custom, and it is usually a little perplexing to know just what to choose that will fill the requirements of personal taste, availability and the limit of purse, or the ability to make.

Handkerchiefs are always acceptable gifts. If you do not have time to both make and embroider it, a neatly hemstitched handkerchief with a hand-embroidered initial and wreath, such as No. 16-5-36, is quite sufficient. The scalloped edges are gaining in popularity, and a novel idea is introduced into No. 16-5-37 by the small motif of colored linen set into the handkerchief of white, and the single initial embroidered in white on the color.

Of pink, blue, or lavender linen is No. 16-5-43 with a white butterfly and white crocheted edge. Draw three threads about one-quarter inch in from the edge, turn edge once and crochet with doubles into the space, making 4-ch picots one inch apart and on each corner. Use three threads of stranded cotton and a No. 11 steel crochet-hook. When the wings of the butterfly are finished they are cut out, the butterfly placed in position on the handkerchief, and the body embroidered through both thicknesses. Handkerchiefs suggest a case to hold them. Number 16-5-40 is of colored linen, embroidered and lined with white. It is hinged at the back with three bands of white elastic, and tied with white moire ribbon.

Any young girl will appreciate a book of powder-leaves, bound in colored linen and daintily embroidered in white, and a small pin-case to match would be a charming accessory to her hand-bag or traveling-case. If one wishes to make a more elaborate gift, there is the always desirable matinée. Number 16-5-38 is embroidered in lazy-daisy stitch. Flowers are pink with centres of yellow French knots, leaves and stems are green. A becomingly youthful cap to match is embroidered in the same way.



No. 16-5-39. The Useful Pin Case

No. 16-5-38. A Matinée and Cap Dainty Enough to Please the Most Critical

(For explanation of crochet stitches, see page 32)

No. 16-5-37. Handkerchief with Initial Medallion of Colored Linen
By Mrs. N. W. Duerson

MADE of voile and simply embroidered in satin-stitch, No. 16-5-44 is a new development of the underbodice. A garment of this sort is really necessary under lingerie dresses, and if attractive it adds much to the charm of the gown. This bodice is supplied all made ready to embroider, which means a great deal to a busy woman, or one who does not care for sewing other than embroidery.

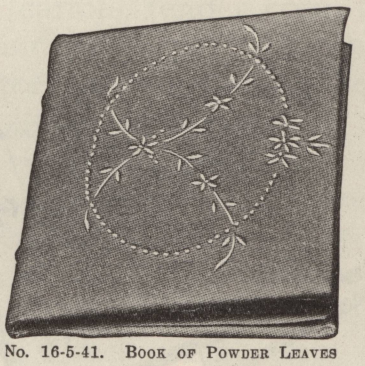
Camisoles are not new to us, but there are always variations and new adaptations. Number 16-5-42 is of blue silk muslin with a crochet yoke of the same color, the embroidery is a soft shade of pink worked in lazy-daisy stitch. Three balls of mercerized crochet cotton (loose twist), and a No. 10 steel crochet-hook are required for yoke and cord.

Directions for Yoke. — Make a chain of 30 stitches. *1st row*—1 t in the 6th st, ch 3, 1 t in the same place, (skip 3, 1 t in the next st, ch 3, 1 t in the same place, ch 3, 1 t in the same place) six times, ch 5, and turn. *2d row*—(1 d over 3 ch, ch 3, 1 d over next 3 ch, ch 3) six times, ch 5, and turn. *3d row* — 1 t over 3 ch, ch 3, 1 t in same place (skip 3 ch, 1 t over next 3 ch, ch 3, 1 t in same place, ch 3, 1 t in same place) six times, ch 5, and turn. Begin again like second row, and make length required. Make straps over arm in same manner, only 3 shells wide instead of 6, 10 inches long, and 4½ inches apart under arm.

Directions for Lingerie Cord. — Make chain desired length, then sl st on chain. Finish with, —

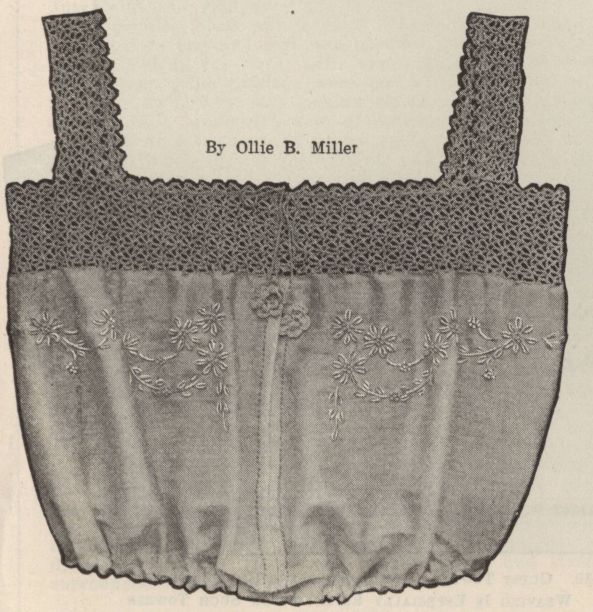
Rose. — Chain 5 and catch with sl st to form a ring. *1st row* — Chain 3 and fasten in ring with d. Make six of these loops. *2d row*—In each loop 1 d, 5 t, 1 d. *3d row*—Under each scallop ch 3 and catch with sl st. *4th row* — In each loop, d, 7 t, d. Six petals in each row.

No. 16-5-40. A Case for Many Handkerchiefs
By Emma L. Boardman



No. 16-5-41. Book of Powder Leaves

By Ollie B. Miller



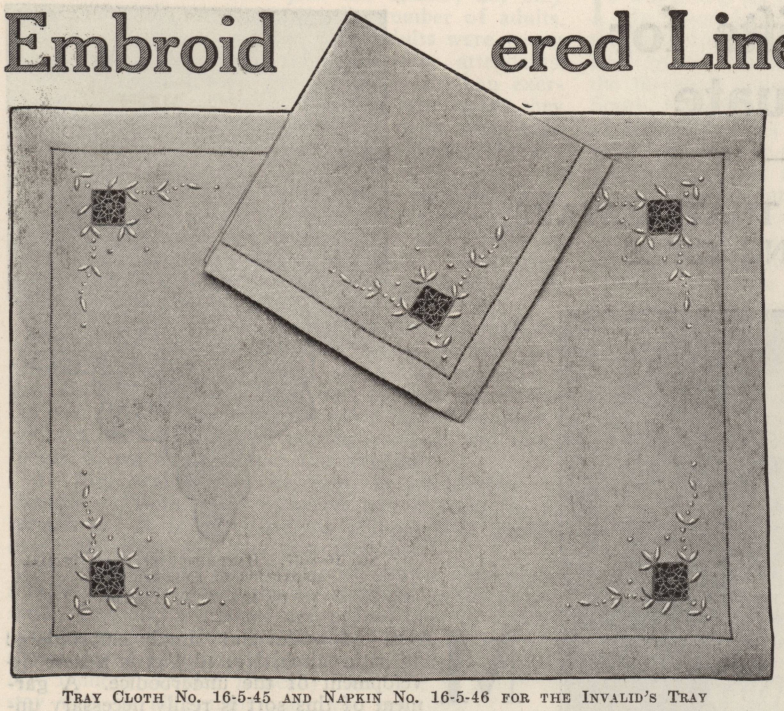
No. 16-5-42. Camisole with Crochet in Mile-a-Minute Pattern

No. 16-5-43. A Butterfly Perches Lightly on the Corner of this Handkerchief

No. 16-5-44. The New Underbodice of Voile

For Description of Patterns shown on this page, see page 42

Embroidered Linens—By Martha Genung Stearns

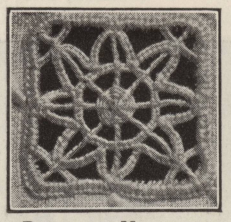


TRAY CLOTH No. 16-5-45 AND NAPKIN No. 16-5-46 FOR THE INVALID'S TRAY
THE RETICELLA SQUARE IS PLACED IN ONLY ONE CORNER OF THE NAPKIN

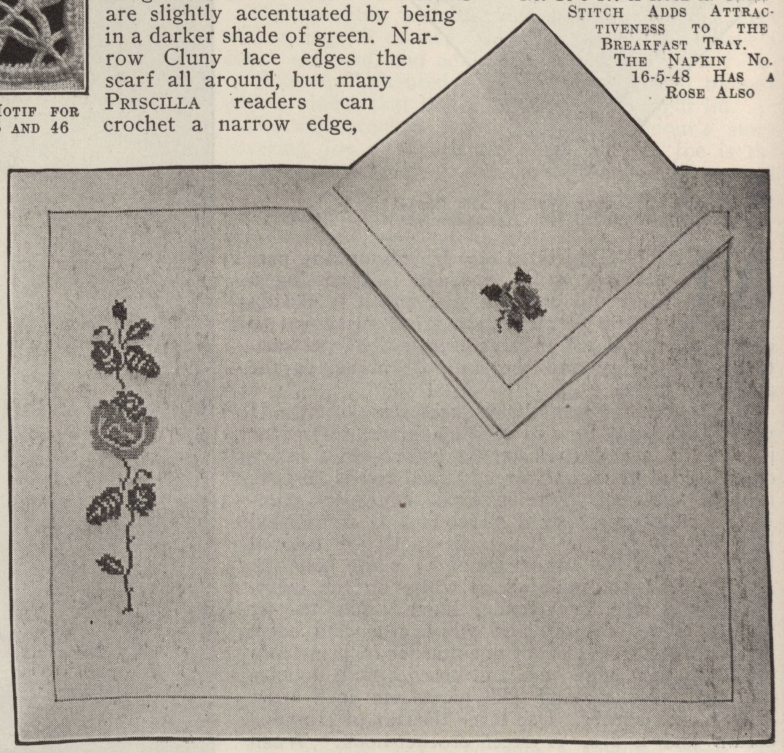
NOW is the time, if we believe the linen dealers, when we should be laying in a good supply of household necessities, for since the European flax-fields have been laid waste by the war, we are faced with the possibility of a linenless future.

Housewives will think first of the important things, table linens, towels, and sheets, but there are many little extras which mean comfort and pleasure in every-day life, which also need to be considered with an eye to the future.

The articles illustrated here are very simple and do not require much work. Number 16-5-49 is a linen runner useful in almost any department of the house, or for many dining-room purposes. It may be for a bureau-cover, a sewing-table or stand cover. The little pendent flowers are done in blue, with yellow centres, and the leaves, dots, and lines in green. Large dots at the ends of the stems are slightly accentuated by being in a darker shade of green. Narrow Cluny lace edges the scarf all around, but many PRISCILLA readers can crochet a narrow edge, which would be very effective, especially if done in blue, matching the color of the flowers.



RETICELLA MOTIF FOR NOS. 16-5-45 AND 46



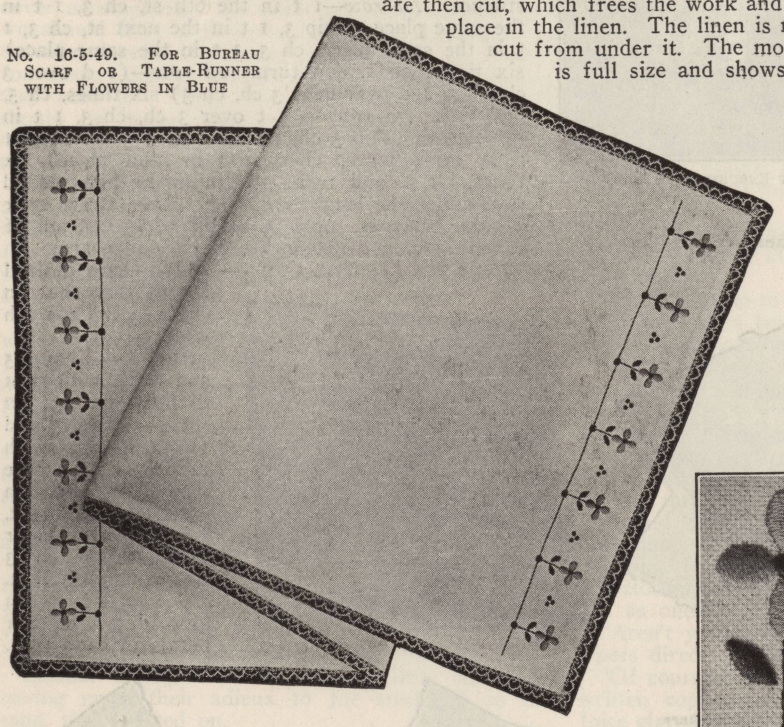
No. 16-5-47. A ROSE IN CROSS-STITCH ADDS ATTRACTIVENESS TO THE BREAKFAST TRAY. THE NAPKIN No. 16-5-48 HAS A ROSE ALSO

CHARMING for an invalid's tray is a cover all in white with a napkin to match. The squares of Reticella stitches, surrounded by a design in solid work, is a combination which looks very well on a tray, especially where daintiness must tempt a flagging appetite.

To execute the Reticella motifs it is easier to make the square motifs separately and insert them; the design must be traced off on to stout manila paper. Prick this pattern at the corners and at each intersection and between at one-fourth-inch distances. A double line of thread is now couched on, through the perforations, with No. 200 sewing thread. All except the straight cords are buttonholed. The cords are closely whipped to the centre, where the little wheel is woven.

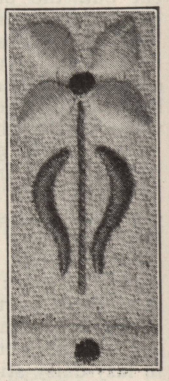
After all the pattern has been filled in, as shown in the detail, the outside threads are heavily buttonholed, the work being done from left to right. The couching threads are then cut, which frees the work and it is sewn in place in the linen. The linen is now carefully cut from under it. The motif illustrated is full size and shows the stitches,

No. 16-5-49. FOR BUREAU SCARF OR TABLE-RUNNER WITH FLOWERS IN BLUE

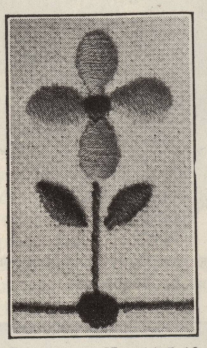


AND who would not doubly enjoy "breakfast in bed" when she finds a rose laid beside her plate, as in No. 16-5-47. The napkin with this has a smaller rose in the corner. Both are cross-stitched in three shades of pink and two of green. This design will specially appeal to any one who has rose-decorated china. Both of these tray sets are supplied stamped on a medium-weight oyster-white linen.

A second napkin could be similarly embroidered and used as a cover for hot rolls or toast. When stranded cotton is used for embroidering the rose, three strands are used. The colors are applied according to the diagram supplied with the design, and care should be taken to keep the crosses perfectly even. The work is done over Penelope canvas. Baste the canvas on the linen, then working over the canvas and through the linen, use the mesh of the canvas as a guide only in making crosses. After the work is finished the threads of the canvas are drawn out, one by one, leaving the design embroidered on the linen. All of the top stitches should have the same direction, as this gives a uniform appearance to the work. It is important that the embroidery threads should never pass through the canvas threads; if they do there will be difficulty in drawing out canvas threads.



THE FLOWER ON No. 16-5-50 IN ACTUAL SIZE

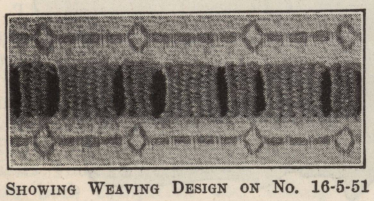


DETAIL OF No. 16-5-49

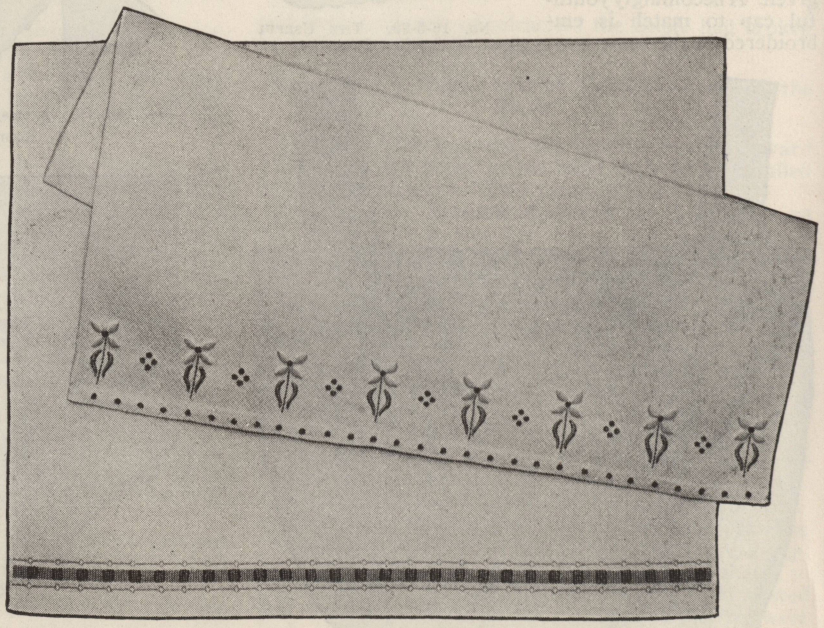
NUMBER 16-5-50 is a guest-towel with an invisible hand-sewed hem. The ends are embroidered in green and white, which colors suggest spring and snowdrops. The petals are white, leaves and stems light green, and all the dots a darker shade of green. A detail at extreme right centre of page is actual size, and shows the stitches. The hemming is done after embroidery is completed.

Number 16-5-51 is a very neat little border of weaving, with alternating blocks of bright rose and old blue. On each edge there is a double line of darning in blue. Just above the three-quarters-inch hem draw threads for a space of about one-fourth of an inch, then darn in the blocks of color. Separate twelve threads for the blue blocks and weave over and under two strands at a time. When this block is finished separate six threads for the rose block, which is woven in the same manner. About an eighth of an inch from this band two threads of blue are darned in as illustrated. Two threads of stranded cotton and a blunt-pointed tapestry needle are used in both darning and weaving.

In commencing weaving leave an end of thread to be run in afterward. In passing from one block of blue to next block of blue carry the thread under intervening threads. To hide the rose-colored thread in crossing run close to edges of blue blocks on under side of huckaback. If the huckaback is laid over a thick, soft pad and pressed on the wrong side threads can be woven in easily.



SHOWING WEAVING DESIGN ON No. 16-5-51



No. 16-5-50. GUEST TOWEL, HAND HEMMED AND EMBROIDERED
No. 16-5-51. WEAVING IS ESPECIALLY EFFECTIVE ON SUCH TOWELS

FOR DESCRIPTION OF MATERIALS USED IN THESE ARTICLES, SEE PAGE 41

When May Baskets Are Hung

By Marjorie March

THE old custom of hanging May baskets on May-day may be made the basis of a pretty social for the benefit of the church or favorite charity. A week in advance of the affair wee crêpe "baskets" may be hung on the door-bells of those especially invited to the affair, a little invitation to a "basket supper and social" being tucked within each. Other invitations written on cards cut basket-shaped may be scattered broadcast over the town, placed in public places, etc.

PRIZES.—*For the best original idea for entertaining we will give a prize of $2 each month, and for all other contributions used will pay $1 each. Contributions should be written in ink on one side of the paper only and must not be included in a letter. The writer's name and address must be given with a pseudonym for publication. Send stamped envelope for the return of unaccepted matter.*

The tables may be set for supper, each with a pretty May basket for a centrepiece. If this social is given in a town where a May breakfast has been given, the supper may be a secondary feature, and the "sale" the most prominent. For supper have only articles beginning with the letters in "basket," and this will make possible some very cunning little menu-cards, and there will still be a wide range of viands. For instance: Beans, bread, butter, buns, baked (meats), bananas, asparagus, salads, soups, sauces, sweets (fruits), kream and kake! koffee and kokoa and kandy! eggs (omelets), and tea and toast and tongue.

At the several tables little cakes and candies may be sold in May baskets, and potted plants and cut flowers also. Baskets for the garden, for market, for the marketing and for every kind of home use will find a ready sale (including work-baskets and all the dainty affairs so well loved by the feminine heart).

A fancy dance and drill by little girls carrying baskets of flowers would make a pretty ending to the festal affair.

A Circus Luncheon

FAR back in the early spring, we had promised the children a visit to the circus. Alas, for human calculation! When the eventful day arrived, Jack and Betty were just recovering from the measles, and of course our plans had to be given up.

When they were quite well again, the inspiration suddenly came to us, to make up for their disappointment by letting them entertain some of their little friends with "A Circus Luncheon." This is how we did it.

First, we sent out the invitations on little cards, with a very wild-looking animal, circus-like, done in colors on the upper left-hand corner of each. These can be very easily done by anybody at all clever with their brush.

Our house being out in the country, we met the guests at the train, with a barge gaily decorated with bunting and flags. It was a warm, bright day in July, and the ride over the beautiful green country road was a most lively one, as each boy and girl was provided with a bright tin horn. On arriving at the house, the children were met at the door by a very jolly-looking clown, dressed in a wonderful suit of white, covered with large red and yellow spots. A saucy little cap was placed over one ear. He also wore a large ruff about his neck, from which appeared his smiling, painted face. The clown was Jack and Betty's older brother Bill, who had immediately entered into the spirit of the day.

When everybody had taken off their hats and had spent a little time inspecting the many wonderful toys in the big playroom, the clown suddenly appeared again and announced, "Everybody, this way for their seats, in the big tent."

How the children laughed, as they all filed out to the dining-room, where the things really did look most circus-like. Instead of a real table-cloth, we had covered the table with light brown cheese-cloth, to give the appearance of earth. The centrepiece was a real, but diminutive, circus ring, real sawdust surrounded by a small wooden hoop, such as are usually to be found on any small keg. On the sawdust were some very lively looking toy horses, while on the backs of several, were dainty ballet girls, dressed in fluffy skirts. The ever-present ring-master stood just outside the ring with his whip in his hand. The ballet girls and the ring-master were purchased at a candy-shop, where favors were a specialty. Suspended on the gas-fixture over the table was another hoop, from which hung a great velvet monkey. He looked down from his perch in a very lifelike manner. Gay streamers of red and yellow cheese-cloth were draped from the monkey-hoop to the four corners of the table, where they were made fast to the trunks of little toy elephants.

At each child's plate was a little cage, each one containing a bear, lion, tiger, or some other animal. The animals were of papier-maché variety and the cages small gilded boxes with the open fronts covered with gilt wire. There was also a package of chocolate wrapped in tinfoil and tied with bright ribbons. As far as possible the color scheme of red and yellow was carried out all through the luncheon.

The menu consisted of tomato bouillon, served in little yellow china bowls. Lobster salad, surrounded by yellow lettuce leaves and lobster claws. Next, delicate slices of baked ham with tiny rolls. The butter balls were made to look like ducklings, by setting them on legs, made of pieces of toothpicks, which ended with web-feet of butter; the eyes were small capers pressed into the right position.

Last, but by no means least, came dessert; a great sherbet "iceberg," covered with little bears made of ice cream. Pink frosted cakes and cookies cut into the shape of animals were also served. The clown acted as waiter, and very proficient he proved himself. The children were kept in gales of laughter by his funny jokes which he "cracked" as he passed the "circus-pink lemonade," as well as the peanuts and popcorn which were also a part of this very original luncheon.

When everybody had eaten as much as they possibly could they all went out-of-doors, to the big grove behind the house. Here all kinds of circus stunts were indulged in; races, ring-toss (with prizes for the winner), acrobatic feats on a horizontal bar, rides on two gorgeously decorated donkeys, and sleight-of-hand tricks, by the clown.

When at last it was time to say "good-by," each youngster was given a balloon and a little toy drum filled with candy.

MARY H. NORTHEND

Novel Place Cards

AT a family or any informal dinner party where all the guests are well known to each other, a great deal of amusement may be derived from photograph dinner-cards.

Cut pictures from the magazines — preferably humorous ones — portraying individuals and groups of people in varied situations; paste each of these pictures upon a card. Carefully cut from snapshot photographs the heads of all guests and members of the family. Paste one of these heads over some head upon each of the cards.

The arrangement of the "likenesses" may be made with some skill, and may easily point a joke. For example, the athletic young lady may appear riding a rocking-horse or doing "stunts" in a gymnasium class, the chicken fancier may find his head upon an Easter "chicken," indeed, the possibilities are only limited by the imagination of the hostess and the illustrations to be found.

Neither guests nor members of the family should be let into the secret, but merely requested to proceed to the dining-room, march around the table and find their own places.

SARAH T. CONVERSE.

"No Siree!"

"No long-eared hare
Gets any share
Of my delicious
Campbell fare!"

And do you blame her?

Any youngster who has once tasted this tempting soup has that same "piggity" feeling about it. And the grown-ups are not far behind.

You couldn't find more wholesome and inviting materials than we use in

Campbell's Vegetable Soup

White potatoes, sweet potatoes, yellow turnips, carrots, tender corn, baby lima beans and juicy green okra are among the thirteen different vegetables we use.

We add a sprinkling of "alphabet" macaroni, and we combine these choice ingredients in a substantial meaty stock made from selected beef. Then we flavor all this delicately with celery and parsley, and just a whisper as you might say of leek and sweet red peppers, to give an appetizing snap.

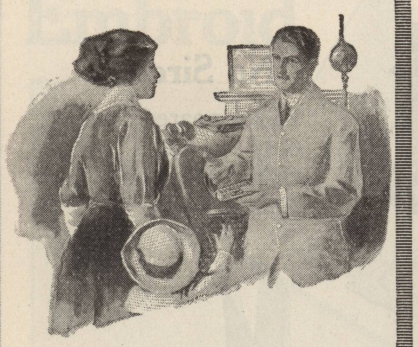
Why not order half a dozen of this delightful soup from your grocer and keep it on hand? You save time and fuel. And you have a nourishing dish always ready at three minutes' notice with no worry nor labor over it.

How about phoning the grocer right *now*?

21 kinds **10c a can**

Campbell's Soups

LOOK FOR THE RED-AND-WHITE LABEL



"But Doctor! I brush my teeth every day!
"Well, then, you haven't been using the right dentifrice for it hasn't cleaned properly!"

COLGATE'S
RIBBON DENTAL CREAM
TRADE MARK

cleans the teeth thoroughly. It is entirely safe to use because we manufacture our own base of chalk to make it uniformly *fine,* and free from all harsh, scratchy particles. It has therefore the necessary polishing action—without possible danger.

Ribbon Dental Cream has no disagreeable, dangerous strength—it is not over-medicated. It is slightly antiseptic and mildly alkaline,—sufficient to correct acidity of the mouth.

And because of its delicious flavor, even small children take readily to the idea of daily care of the teeth.

Colgate's is sold everywhere
A generous trial tube will be sent for 4c in stamps to anyone who addresses

COLGATE & CO.
Dept. 39 199 Fulton St., New York
Makers of the famous Cashmere Bouquet Soap —luxurious, lasting, refined.

Little Gifts in China

By Elizabeth MacKenzie Roth

BEAUTIFUL LUSTRE WARE EVOLVED FROM AN ORDINARY EARTHENWARE BOWL AND PITCHER

ALL the articles shown here will make unusually attractive gifts, and at a moderate cost. The work on the various articles is so simple that the most timid beginner may have no fear of trying any or all of the designs.

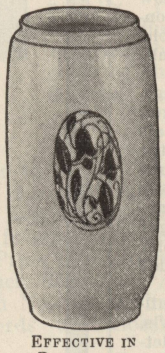
The first thing to do is to transfer the design to the china, using carbon transfer paper. After that, go over the outline with a fine outlining-brush and India ink. This will "fix" the design, so that it will not rub out in the necessary handling. When this has been done, it is quite a simple matter to apply the colors.

The small vase, about six inches high, is effectively carried out in the present-day vogue of black and white. The small medallion is placed twice on the vase and around the top are two lines in black. Paint the entire design in black, and fire. Another painting and firing will enhance the beauty and brilliance of the design. The same design could be charmingly carried out in two colors, blue and green, or brown and green, or it may be developed in gold.

The little compote would make an admirable gift for the young girl. On this dish the design is carried out in gold. Gold always requires two paintings and two firings, after which the gold is burnished with specially prepared sand, until it is satiny in appearance.

For the woman who entertains, a set of these five-inch plates would be perhaps the most acceptable gift. The simple design is carried out in red, blue, and green, and in two paintings and two firings. Gold would be effective in this design, using a strong contrasting color for the outline.

A child would be sure to love the mug with two bright red chickens on it, and if you care to make it still more individual, you might paint the child's name around the top. The chickens are bright red with a black outline. The tree between the chickens is in black, as well as the handle and line and dots around the top. Paint in the usual way, two paintings and two firings.



EFFECTIVE IN BLACK AND WHITE

If you have a friend who loves the antique, send her a lustre bowl. These "old timey" lustre dishes may be easily made at home with such success that they closely resemble the beautiful old lustre ware.

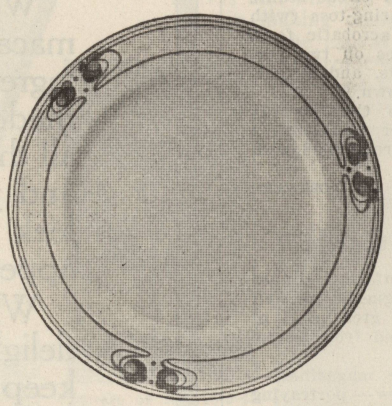
This bowl was just an ordinary yellow kitchen bowl, found in any department store. Around the top was a white band. In working with lustre, you must use great care, if you expect good results. Wash the dish well, then go over the entire surface with a little oil of lavender to remove all lint. Don't handle any more than is absolutely necessary, as finger-marks will show and mar the lustre after it is fired. After painting the entire bowl with copper lustre, inside and out (leaving the white border around the top free), allow the dish to dry, then fire. Transfer the design to the white space and paint in strong blue paint. If lustre looks thin and unfinished, repeat painting and fire again.

The pitcher was an ordinary heavy white china with a blue band around it. On the band the design is carried out in copper lustre, while copper lustre is used all over the rest of the pitcher. If the pitcher looks unfinished go over the lustre again after the firing and fire a second time.

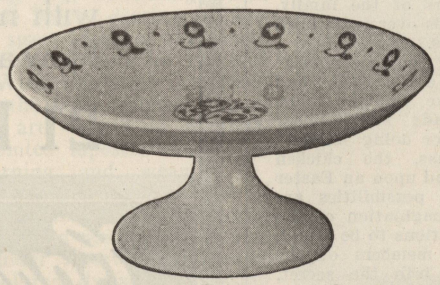
Never use turpentine either to dilute lustres or to wash the china. Use Gold Essence or Oil of Lavender for thinning and alcohol for cleaning. Keep brushes separate for each color and mark each brush.

Never go back over the color or try to patch up lustres; it is better to repeat the color in a second firing if it is uneven or a darker tone is desired. Patching is unsatisfactory.

CHILD'S MUG
THE CHICKENS ARE BRIGHT RED



THIS SIMPLE DESIGN WILL STAND STRONG COLORING



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No. 16-5-52. Set of six designs for tracing, 25 cents. Blue impression paper, 10 x 12 inches, 10 cents a sheet.

Coat, Fan, Muff and Purse Chain

We have a good line of
HUDSON BAY
and other beads for making
Portieres and Bead Curtains
Samples for 5c in stamps.
Send stamp for our **NEW CHART**, showing all kinds of **PEARL** and **CRYSTAL JEWELS, RHINESTONES and SPANGLES** for decorating waists and gowns. Perfect to order from. Shows all the styles to date.

Lattice Purse

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CHINA PAINTERS
1/3 Saved On White China
Write today for New Wholesale Catalog 86Y **FREE**
THAYER & CHANDLER, 913 W. Van Buren Street, Chicago.
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treats on colors, lustres, painting, firing, flowers, fruits, harmony, high lights shading, tinting, flushing, undertones, color schemes, backgrounds, etc. Contains charts showing **108** china colors. **Price 25c postpaid.** We sell splendid painting outfits **$2.00.**
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The Magazine for **CHINA PAINTERS**
8-page Naturalistic Section and two color studies every month. Yearly sub. $4.00. 18th volume begins with the May number. *Old number only,* sent as *sample, at 10 cents.*
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Wedding **Invitations, Announcements, Etc.**
100 in script lettering, including two sets of envelopes, **$2.50. 100 Visiting Cards, 50c.** Write for samples
M. OTT ENGRAVING CO., 1037 Chestnut St., Philadelphia, Pa.

GOOD WORK
Proper Food Makes Marvelous Changes.

Providence is sometimes credited with directing the footsteps by so simple a way as the reading of a food advertisement.

A lady in Mo. writes, "I was compelled to retire from my school teaching because I was broken down with nervous prostration.

"I suffered agony in my back and was in a dreadfully nervous condition, irritable. with a dull, heavy headache continually, had no appetite and could scarcely digest anything. I was unable to remember what I read and was, of course, unfit for my work.

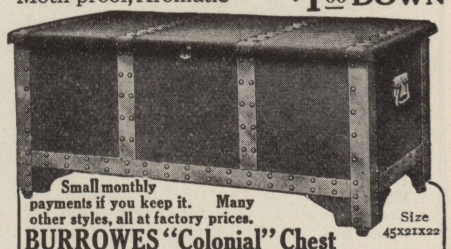
"One day, as if by providence, I read the testimonial of a lady whose symptoms were much the same as mine, and she told of how Grape-Nuts food had helped her, so I concluded to try it.

"I began with Grape-Nuts, a little fruit, and a cup of Postum. I steadily improved in both body and mind. Grape-Nuts has done more for me than all the medicine I have ever taken. I am now well again and able to do anything necessary in my work.

"My mind is clearer and my body stronger than ever before." "There's a Reason." Name given by Postum Co., Battle Creek, Mich.

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.

BURROWES Cedar Chest
Moth-proof, Aromatic **$1.00 DOWN**



Small monthly payments if you keep it. Many other styles, all at factory prices.
Size 45x21x22
BURROWES "Colonial" Chest
Quickly pays for itself by saving storage charges. Protects furs, feathers, clothing, blankets and all fabrics from moths, mice, dust and dampness, and will last for generations, an heirloom. A superb gift. Handsome, massive piece of furniture, exquisitely made. *All chests shipped on free trial. Write for catalog.*
THE E. T. BURROWES CO., 353 South St., Portland, Me.

THE ROUND ONE WITH THE HOLES
The Improved **VENTILATING HAIR WAVER**
Waver and 1 Rod 10c.
Use with or without heat
QUICK and SAFE Cannot injure the Hair
Makes beautiful wavy hair in 5 to 8 minutes.
4 Wavers and 1 Rod **25 Cts.**
Ask your dealer or from us if he cannot supply you.
NARRO-NEK HAIR PINS 5 & 10c BOXES
Cannot slip or be shaken out of the hair.
National Novelty Co., 3827 Pearl St., Phila., Pa.

Beautiful Pictures and Studies in Color for all Purposes—Framing, Oil and Water Color Painting, and China Decoration. Send now for large cata. showing hundreds of exquisite subjects. Our pictures are of the highest possible character. "Yard of Kittens" (shown above), and Violets, or choice of any two—sent for **25** cts. Size **10 x 35.** We have also Yards of Puppies, Violets, Pansies, Chrysanthemums, Little Chicks, Fruit, Ducklings, Carnations, La France Roses, Sweet Peas, Piggies, etc. A collection of **5** will be sent for **50** cts, or **12** for **$1.00.** All different and each **10 x 35** in.
OERTEL ART PRINT CO., 152 Bleecker St., New York.

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We start yours by giving you one **Link** absolutely **Free engraved with 3 initials.** Friends give or exchange others. **Links only 12c each. Initials engraved FREE.** Send to-day for one or more, stating whether Rolled Gold, Sterling Silver, beaded or plain. Start with Link and ribbon we give FREE with first 12c order or more.
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GENUINE HANDPAINTED Place Cards, Nut Cups, Bon-Bon Baskets and Favors. They give a finishing touch for social affairs. **Booklet** showing styles
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Patches in New Places

A BEACH SET OF HAT, PARASOL, AND PILLOW TO MATCH

No. 16-5-53. A Colored Facing Is Becoming

Design stamped on tan linen, green, blue, lavender, or rose linen for facing and patches, and a brown paper pattern for cutting the sections, 85 cents.

Note.—Green linen will be sent unless a preferred color is mentioned in order.

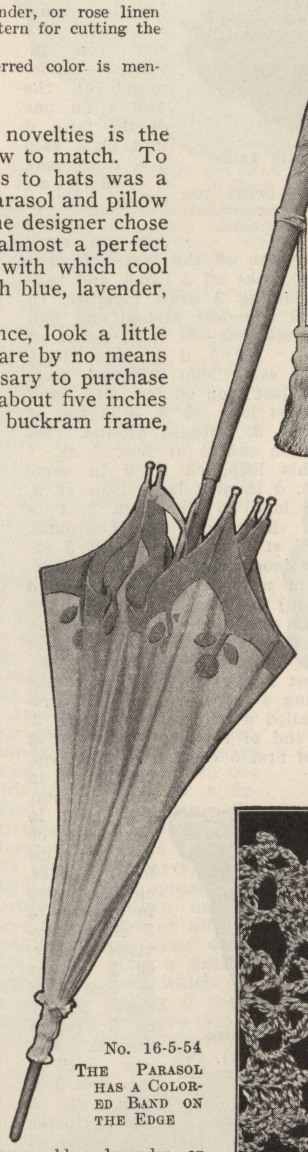
ONE of the season's most practical novelties is the beach set of hat, parasol, and pillow to match. To divert the vogue for patches from quilts to hats was a clever step, and their application to the parasol and pillow followed naturally. Not stopping here, the designer chose to make this set of a tan linen that is almost a perfect match for a suit of Palm Beach cloth, with which cool green patches are most effective, although blue, lavender, or rose may be used.

The hat and parasol may, at first glance, look a little difficult for home construction, but they are by no means impossible. To make the hat, it is necessary to purchase a wire frame of sailor shape with brim about five inches wide. It is sometimes possible to find a buckram frame, which is better still; but the wire frame can be covered with canvas or hat muslin. The band around the crown is put on with pipings to give it a good finish. Apply the patches to the linen and cover the upper side of the brim; put on the facing, and fasten the crown in place. The hat is faced with a color to match the patches.

Parasol coverings can be returned for mounting. Do not cut out the panels; leave the material whole. Put on the patches as indicated by stamped lines, leaving the band loose at sides and edge, except for a very firm and careful basting, which should be run about one-quarter-inch inside the stamped lines. Run a thread on the outlines of panels and press the material before returning. The parasol edge will be finished by the mounter.

To Apply the Patches

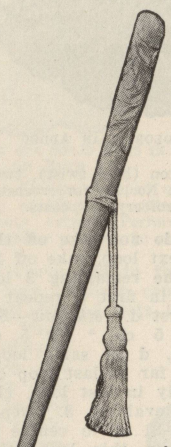
Cut out the patches, leaving a one-eighth-inch margin beyond the stamped line. Turn on the lines and baste the patches onto the tan background, following guide lines. Finish by felling all edges down with invisible stitches, using a thread that exactly matches.



No. 16-5-54
The Parasol has a Colored Band on the Edge

Parasol.—Eight panels stamped on tan linen, green, blue, lavender, or rose linen for band and patches and a brown paper pattern for cutting the sections. $2.00. Note.—We will mount a parasol with a carved handle, as illustrated, for $3.25. (Frame and delivery charges included in price.)

THE roll pillow, so comfortable to tuck behind one's head on the beach or in the hammock, has bands of crochet exactly matching the tan linen, and although they add much to the interest of the design, they may be omitted. Big tassels form a good finish for the ends.



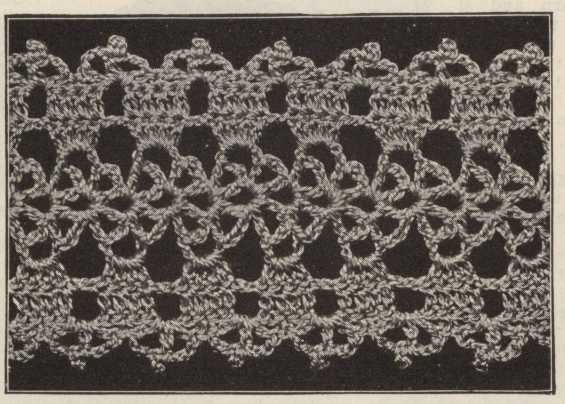
Directions.—Chain 9, turn, make 1 t in first ch, * 3 ch, 1 t in same st *. Make from * to * 3 times altogether. * Five ch, turn, 1 t in second mesh below, 3 ch, 1 t in same mesh, 3 ch, 1 t in same mesh, 3 ch, 1 t in same mesh *. Repeat from * to * for the desired length.

After making this foundation the required length, make, *1st row*—A group of 4 t over each scallop of 5 ch with 2 ch between groups, along each edge. *2d row*—Like 1st. *3d row*—Make 1 d over the middle of group of 4 t, 1 t over next ch, 3 ch, 1 t over same ch, picot of 3 ch, 3 ch, 1 t over same ch.

The green bands at pillow ends are extended sufficiently to be drawn over the edge of the roll where the gathering is covered with crocheted motifs from which big tassels hang.

Directions.—Chain 9, join to form a ring. *1st row*—Ch 4 for a long treble (1 t), 26 l t in ring, join. *2d row*—* Ch 8, sl st in 4th st from hook, ch 4, sl st in 3d l t; repeat around, making nine points.

For the tassel wind the crochet thread around a five-inch card until of a good thickness. Slip a thread under the loops at one edge of card and tie firmly, leaving long ends. Cut loops at other edge of card and wind the tassel and tie about three-fourths of an inch from the top. Working with the two long ends (left at top) together, make a chain, slip the chain through the centre of the star-shaped motif and fasten in place.



The Centre of the Crocheted Lace is the Mile-a-Minute Pattern

No. 16-5-55. The Comfortable Roll Pillow Carries Well Under the Arm

Design stamped on tan linen, green, blue, lavender, or rose linen for bands and patches and a brown paper pattern for cutting the sections, 85 cents. Ecru crochet cotton (loose twist), one large ball, and a steel crochet-hook No. 6, for crocheting bands and ends, 40 cents extra.

Refreshing!

JAP ROSE SOAP

The "Instant Lather" Soap

An exquisite production for the bath, toilet or shampoo. No skill can make a soap less harmful or more delicate. It beautifies the complexion, keeps the hands soft and white, imparts a constant bloom of freshness to the skin.

Divide the Cake, you have two cakes each the size of other toilet soaps.

Trial Offer: For 15c we will send a convenient week-end package containing a miniature of **Jap Rose Soap, Jap Rose Talcum Powder, Jap Rose Cold Cream** and **Jap Rose Toilet Water.**

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What I was told proved true. I am using LABLACHE and now my complexion is perfect. They tell me LABLACHE will keep it so. It is invisible, peculiarly adherent and delicately perfumed. I shall use no other.

Refuse Substitutes
They may be dangerous. Flesh, White, Pink or Cream, 50c. a box of druggists or by mail. Over two million boxes sold annually. *Send 10c. for a sample box.*

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Just what you want to slip on in the morning or for household work. Neat, practical and inexpensive.

Made of striped percale, trimmed with blue or lavender, three sizes, large, medium and small. Skirt, Sacque and Dutch Cap Price . . . $1.25

By Mail Postpaid with "The Linen Book," which fully illustrates and describes our large stocks of Napkins, Doilies, Centerpieces, Lunch Cloths, Table Cloths, Art Embroideries, Bed Clothing, Rugs and Dress Materials.

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Everything in Linens
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NADINE FACE POWDER IN GREEN BOXES ONLY

Makes the Complexion Beautiful
SOFT AND VELVETY. *Money back if not entirely pleased.*
Nadine is pure and harmless. Adheres until washed off. Prevents sunburn and return of discolorations. A million delighted users prove its value. Popular tints; Flesh, Pink, Brunette, White. 50c. by toilet counters or mail. Dept. P.
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BALL HOLDER FREE

To prove the superior quality of our celebrated Perle Crochet Thread we will send this pretty Crochet Ball Holder *free* to any lady sending only 10c in stamps or silver to pay postage and all material to crochet it. This holder is made of fine art fabric, stamped both sides with the popular "Blue Bird"—omen of good luck and happiness. On this offer you get—

(10)

Crochet Ball Holder—stamped—ready to work
Sufficient Collingbourne's Perle Floss to work it
One Complete Instruction Diagram

Send for this free Ball Holder today. If not pleased your 10c in stamps will be returned promptly. Address
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If so send TODAY for our FREE 8-page illustrated price folder. We will sell you
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W. H. BULLARD THREAD CO.
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—A BOOK OF—

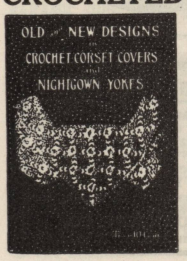

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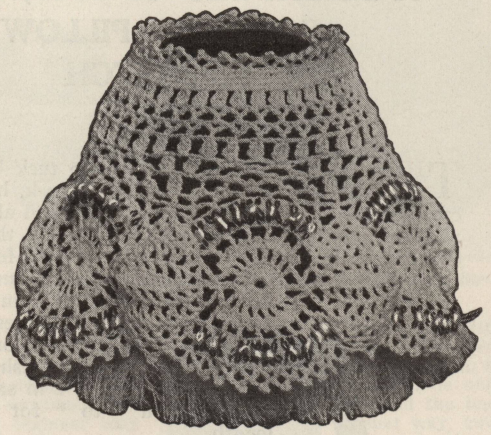
Table Accessories in Embroidered Crochet

By Clara M. Evald

A TOUCH of embroidery on crochet sometimes adds just the needed element of color. This candle-shade and basket have a further attraction in their unusual modeling. The basket, which has an interior space of about five inches diameter, may be used in place of a bonbon-dish and might be used attractively in the centre of a small table.



No. 16-5-56. The Touch of Color is an Added Attraction

Materials. Mercerized crochet cotton (hard twist), two balls No. 10, a steel crochet-hook No. 11, for crocheting, and colored cotton for embroidery, 55 cents.

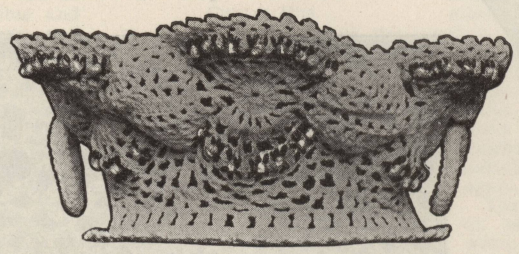
Basket

Materials. — Two balls No. 10 crochet cotton; a No. 11 steel crochet-hook; 1 skein, each of 6-strand embroidery cotton, pink, 2 shades of blue, lavender, and green.

1st row—Chain 8, join in ring (r), ch 3, then * in 1st half of r, work 9 t; ch 23, miss 2 sts on ch, and work back on ch, 1 d, 10 t, 1 d, 2 sl st. This will leave 7 ch free for the bar between the ring and oval. Working back on the chain or opposite side of the oval, ch 3, miss the 2 sl sts of oval, t in next st, (ch 2, miss 1st t in next) 6 times, ch 2, t in same st with last t. There will be 8 spaces. Chain 18, sl st in 8th st to form r, 1 sl st in each of the next 3 ch (this leaves 7 ch free for bar), repeat from * until there are 6 half rings and 6 ovals. After the last oval ch 7 and join with sl st to the top of first ring. Be careful not to twist the work. This finishes one side of the rings and ovals. Turn, and sl st across the 7 chain (or bar), complete the other sides of ovals and rings like first half. Join last t of last r to bar with sl st.

1st row — Turn and sl st to 2d t on r, ch 3 (for a t) * ch 5, d in the 5th st from hook (to form a p), t in next st on ring. Repeat from * until there are 7 picots, ch 3, sl st in the centre of bar, ch 3, t in first space (sp) on oval, d t in next sp, * ch 2, t in side of d t near base of st, d t in next sp. Repeat from * until last sp is reached, t in last sp, ch 3, sl st in centre of bar. Repeat to end of row. Join last 3 ch to first st in front of p. *2d row* —Chain 4 (for d t), * ch 3, d t between 1st and 2d p. Repeat from * across the ring. There will be 7 sp, ch 3, d in first ch 2 on oval, * ch 3, d in same sp, d in next sp. Repeat from * across oval, ch 3, d t on 1st t, ch 3, d t between p. Repeat around. Join to 4th ch at beginning of row. *3d row*—Chain 3, 1 t in every ch st and d across r (29 t in all), ch 3, d in the first sp on oval, * ch 3, d in next sp. Repeat from * across oval. Repeat from beginning around. Join to top of t at beginning of row. *4th row* —Chain 3, t in back loop of each t of previous row, ch 2, d in first sp on oval, 1 d in next sp, ch 3, d in next sp, ch 3, d in next sp, d in last sp, ch 2, and repeat to end of row, join to top of first t. *5th row*—Chain 3 for a t, ch 5, d in 4th st from hook (to form a p), ch 1, t in same st with 3 ch, * skip 2 t, 1 t in next p (as before), ch 1, 1 t in same st. Repeat from * across the trebles, ch 2, d between first 2 d on oval, d in 3-ch loop, p, d in next 3-ch loop, d between next 2 d on oval, ch 2. and repeat to end of row. This finishes top of basket.

Repeat first 4 rows on other side of ovals and rings. *5th row* (on inside) — Commence on the first t on one of the fans, d in t, ch 5, skip 3 t, d in next t. Repeat across fan; ch 3, t in first loop on oval, but do not take off the last half, 1 t in next loop, take off 2 loops, and take off the remaining 3 loops together, ch 3, d in first t, repeat around and join to first d. *6th row*—Sl st to centre of first 5 ch, * ch 5, d in next loop, ch 2, d in same loop. Repeat from * as far as last loop on fan, ch 5, and d only in last loop, ch 3, d in top of t in oval, ch 3. Repeat around. *7th row*—Sl st to centre of first 5 ch, * 1 d in this loop, ch 2, d in same loop, (ch 5, d in next large loop, ch 2, d in same loop) 5 times, ch 3, t in d in oval, ch 3, and repeat around. *8th row*—Sl st to centre of first 5 ch, 1 d in this loop, ch 2, d in same loop, (ch 5, d in next large loop, ch 2, d in same loop) 4 times, ch 3, d t in top of t of last row, take off first 2 pairs of loops, d t in same place, take off first 2 pairs of loops, d t in same place, take off first 2 pairs of loops, now take off remaining 4 loops. (This will hereafter be called a "cluster.") Chain 3. Repeat to end of row. *9th row*—Sl st to centre of first 5 ch, 1 d in this loop, ch 2, d in same loop, (ch 5, d in next loop, ch 2, d in same loop) 3 times, ch 3, cluster in centre of 3 ch of previous row, ch 3, cluster in centre of next 3 ch, ch 3; repeat around. *10th row* — Sl st into first 2-ch loop, ch 3 for first st of cluster. Make a cluster over ch loop, ch 3, cluster in centre st of 5-ch loop. Repeat around with clusters in the centre of each 2 and 5 ch loop with 3 ch between clusters. Join to top of first cluster. *11th row*—One d in every st of previous row. *12th row* —One d in the back loop of every d of previous row. Fasten off.



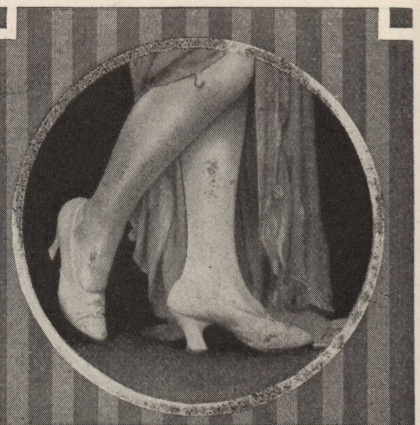
No. 16-5-57. The Basket is of a Practical Size

Materials. Mercerized crochet cotton (hard twist), two balls No. 10, and a steel crochet-hook No. 11, for crocheting, and colored cotton for embroidery, 55 cents.

Bottom of Basket. *1st row*—Chain 3 and join, ch 3, make 14 t in ring, join. *2d row*—Chain 3, 2 t in each t of previous row, 30 t in all. Continue making t in each row, widening in the *3d row* in every other st, in the *4th row* in every 3d st, in the *5th row* in every 4th st, and so on until there are 10 rows of t in all. *11th row*—Chain 5, t in same st the chain starts from. * Skip 2 t, 1 t in next, ch 2, 1 t in same place with last t. Repeat from *. Put the same edge on the bottom as last row on top of basket.

Rings. — Chain 4 and join with a sl st, 5 d in ring. *2d row*—One d in each d of preceding row, picking up the inside thread. *3d row*—At outside of row, 1 d in each d, picking up front threads just below the top meshes of

[concluded on page 26]



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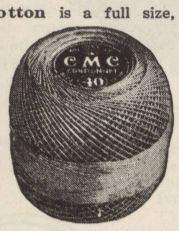

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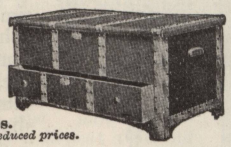

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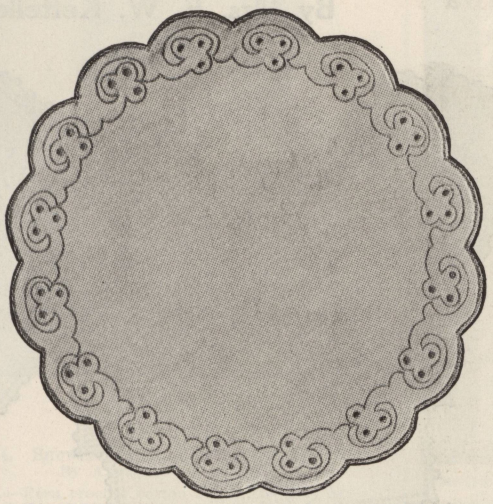
Doilies That Are At Once Simple and Effective

By Sonja Danfelt



No. 16-5-58. Outline and Solid Dots in Two Shades of Blue

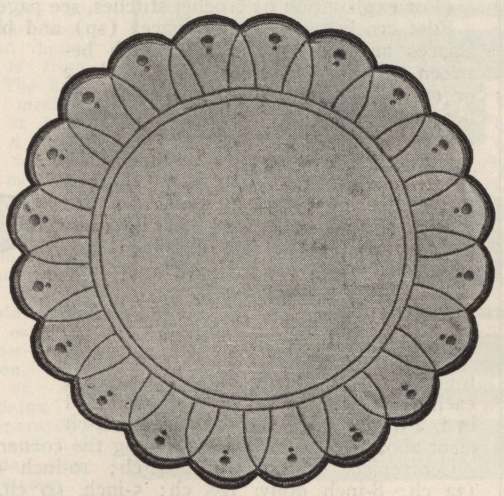
Size of design, 13-inch. Design stamped on white linen, 30 cents. Cotton for working, 15 cents extra, or silk for working, 40 cents extra. Perforated stamping pattern, 25 cents. Transfer pattern, 10 cents.

DOILIES that may be used in the place of small centrepieces often fill in very nicely. That the embroidery may be so simple that it takes a very short time to accomplish it, and yet show an effective result, is a point well worth considering. And it is to these very qualifications that the three doilies shown here owe their appeal. They are all of convenient sizes, twelve to fourteen inches in diameter, and they are distinctly good-looking.

Even the buttonholed scallops have been designed with an eye to ease in working; long, shallow scallops with no very difficult points. Two shades of blue are used in the two designs with outlines. On No. 16-5-58 scallop and dots are the darker blue; on No. 16-5-59, scallop, curved lines leading from scallops and the inner circle are the darker blue, dots and outer circle the lighter. If stranded cotton is used, not more than three threads will be required for the outlining and dots, four may be used for buttonholing.

IN the two designs above and to the right outline has been skilfully combined with a few well-rounded dots in satin embroidery. There surely is nothing difficult about outline. Given the right thread, a needle that is as small as may be and still carry the thread easily, there is left only one consideration; shall the stitches be long or short, and this depends upon the thread used. The worker herself can best answer that question. It is only necessary to make the stitches very even and to bring the needle up through the material close to the end of one stitch for the beginning of the next.

As for the dots, they too are easy when one understands just how to manage them. To pad, work in one direction just as for a finished dot, keeping the stitches just inside the stamped line, then cover in the same way, carrying the stitches in the opposite direction, and when finished have the stitches on all dots running in the same direction. This gives a finished look to the work which will be entirely lacking if the rule is disregarded. Pad scallops a little after running, and keep buttonhole-stitches straight.

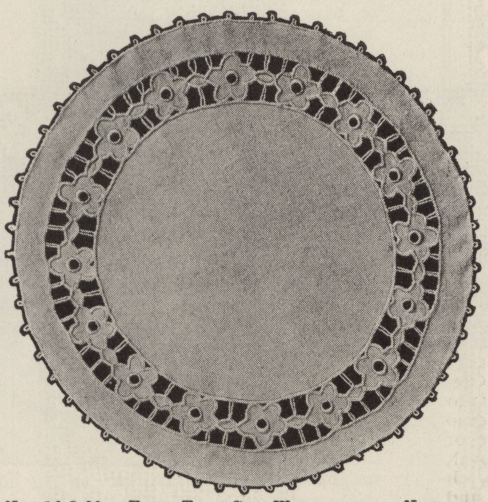


No. 16-5-59. Another Good Effect Gained by the Simple Outline Stitch

Size of design, 12-inch. Design stamped on white linen, 30 cents. Cotton for working, 9 cents extra, or silk for working, 30 cents extra. Perforated stamping pattern, 25 cents. Stamping paste, with directions, 10 and 25 cents a box. Transfer pattern, 10 cents.

THE cut-work of No. 16-5-60 is done with a cord, couched around the design with buttonhole-stitches. A loop of the cord at intervals is extended and left free until the opposite edge to which it reaches is worked. It is then caught with the buttonhole-stitch which holds it. The entire design is stamped on the material, showing exactly where and how long to make the loops. The cord is small and held with stranded cotton, two or three threads may be used. The edge of this doily is finished with the cord and very tiny loops which look like picots and are much easier to make. In the centres of the flowers of this design are shaded eyelets, which give a good deal of character to the doily. To work these, run both lines of stamping and pad the thick side of the eyelet as for buttonholing, then bind or whip with close stitches as any eyelet is worked.

Designs for this kind of cut-work must be rather bold to be practical, and as in any other style the linen is cut out after the work is completed. This doily is all white.



No. 16-5-60. Even This Cut Work is in a New and Easy Style

Size of design, 12-inch. Design stamped on white linen, 30 cents. Cotton and cord for working, 30 cents extra. Perforated stamping pattern, 25 cents. Transfer pattern, 10 cents.

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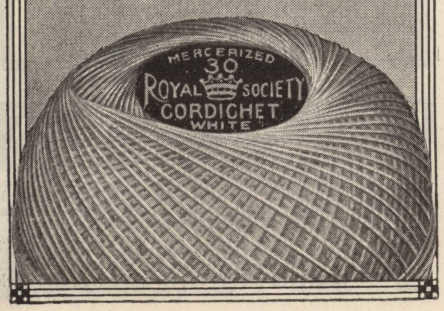
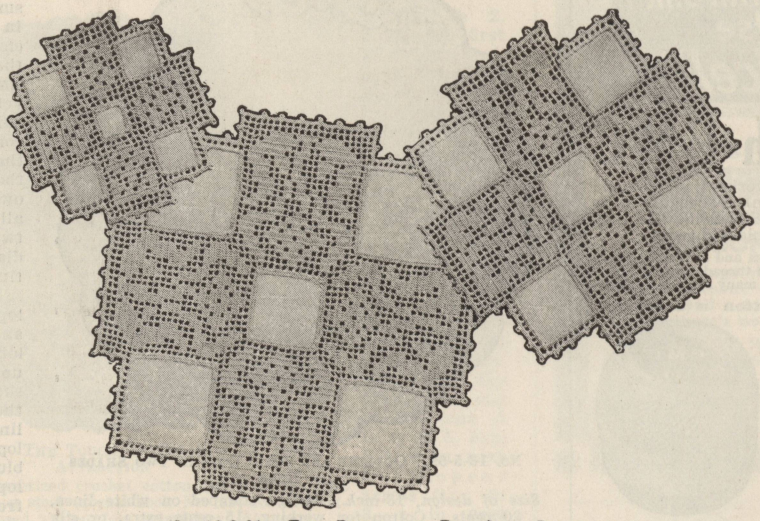


A Filet Luncheon Set, Including Bonbon Baskets

By Mrs. F. W. Kettelle



No. 16-5-61. Ten, Eight, and Five Inch Doilies
Black and white pattern for Centrepiece No. 16-5-63 and Doilies No. 16-5-61, 15 cents.

THIS set consists of a twenty-inch centrepiece, a ten-inch plate doily, an eight-inch bread-and-butter doily, and a five-inch tumbler doily. These measurements apply only when No. 30 linen thread and a No. 11 steel crochet-hook are used, the work running 6 meshes to the inch.

Other materials required are one spool of No. 50 linen thread, linen material for the squares, and black and white block patterns. The finer thread is used to crochet over the edges of linen squares. Turn edges once and stitch close to the fold, then d all around, and join with sl st before fastening off thread.

(For explanation of crochet stitches, see page 32.)

Filet crochet consists of spaces (sp) and blocks (bl). Spaces are made of t with 2 ch between. Four t together make 1 bl; 2 or more bl consist of 3 times the number of bl plus 1. When a bl comes over a sp work t in t, 2 t over ch of 2, t in t.

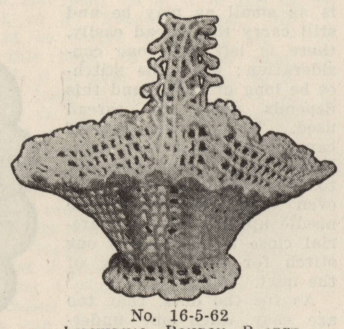
These patterns require a foundation ch to reach around four sides of centre square of linen, as the rows are carried around and joined each time until the first row of an extended side is reached, then worked back and forth as usual. The thread will have to be joined on for each of the three remaining extensions of the pattern.

After linen and lace have been sewed together make a row of sp all around each doily and finish with a row of d in t, 2 d in sp all around, making a 4-ch picot about every half inch, keeping the corners uniform.

Centrepiece starts with 264 ch; 10-inch doily with 132 ch; 8-inch doily, 108 ch; 5-inch, 60 ch. Join ch with sl st; ch 5, t in 3d ch st for first space on side; (ch 2, t in 3d st) 4 times (for smallest doily;) * ch 5, t in same st with last t for corner; (ch 2, t in 3d st) 5 times; repeat from * twice; ch 2, t in 3d ch st of first 5 ch. This forms the last corner. *2d row* — Ch 5, t in same st with last t; (ch 2, t in t) twice for 2 sp; 4 t for bl; 3 sp; * ch 5, t in same st with last t for corner; 3 sp, 1 bl, 3 sp; repeat from * twice; ch 2, t in 3d st of first 5 ch in this row, for last corner.

The next row, for small doily, starts with the first side extension of pattern. Chain 5, t in t; ch 2, t in t; continue following pattern, working back and forth. Chain 5 at end of row to turn and form first space in next.

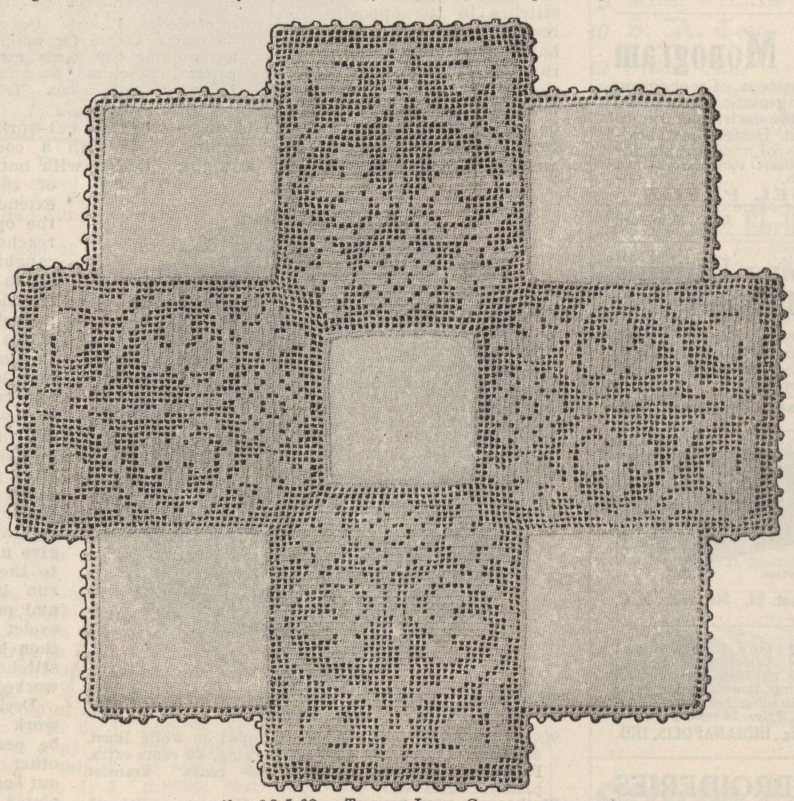
The other doilies and the centrepiece are worked in the same way.



No. 16-5-62
Individual Bonbon Basket

Basket No. 16-5-62

1st row — Ch 7 with sl st to form a ring (r). *2d row* —Ch 5, t in r, * ch 2, t in r; repeat from * 3 times, ch 2, sl st in middle of 5 ch. *3d row*—Ch 3, 2 t in space (sp), ch 2, 3 t in same sp, miss t below, and make 3 t in next sp, ch 2, 3 t in same sp, when all 6 sp are filled in this way, sl st in 3d ch at beginning. *4th row*—Ch 5, (always work in same direction, do not turn work), miss 3 t, * 3 t in sp, ch 2, 3 t in same sp * (the figure between stars is known as a shell, ch 2, miss 3 t, t between 3d and 4th t below, ch 2, shell in sp; repeat around, and after 6th shell is made, ch 2, sl st in middle of 5 ch. *5th row*—Ch 5, shell in shell, ch 2, t in sp, ch 2, t in sp, ch 2, shell in shell; repeat around; after 6th shell, ch 2, t in sp, ch 2, sl st in middle of 5 ch. *6th row*—Ch 5, shell in shell, ch 2, t in t, ch 2, t in t, ch 2, shell in shell, (ch 2, t in sp) 3 times, shell in shell, (ch 2, t in sp) 3 times, shell in shell, (ch 2, t in t) twice, shell in shell (ch 2, t in sp) twice, ch 2, sl st in middle of 5 ch. *7th row*—Ch 5, shell in shell, (ch 2, t in t) twice, shell in shell, (ch 2, t in sp) 4 times, shell in shell, (ch 2, t in sp) 4 times, shell in shell, (ch 2, t in t) twice, shell in shell, (ch 2, t in sp) 4 times, shell in shell, (ch 2, t in sp) 3 times, ch 2, sl st in middle of 5 ch. *8th row*—Ch 5, shell in shell, (ch 2, t in t) twice, shell in shell, (ch 2, t in sp) 5 times, shell in shell, (ch 2, t in sp) 5 times, shell in shell, (ch 2, t in t) twice, shell in shell, (ch 2, t in space) 5 times, shell in shell (ch 2, t in space) 4 times, ch 2, sl st in middle of 5 ch. *9th row*—Ch 5, shell in shell, (ch 2, t in t) twice, shell in shell, (ch 2, t in sp) 6 times, shell in shell, (ch 2, t in sp) 6 times, shell in shell, (ch 2, t in t) twice, shell in shell, (ch 2, t in sp) 6 times, shell in shell, (ch 2, t in sp) 5 times, ch 2, sl st in middle of 5 ch. *10th row*—Ch 5, shell in shell, (ch 2, t in sp) 3 times, shell in shell, (ch 2, t in sp) 7 times, shell in shell, ch 2, 3 d in same place as shell, making a "double shell," (ch 2, t in sp) 7 times, shell in shell, (ch 2, t in sp) 3 times, shell in shell, (ch 2, t in sp) 7 times, double shell in shell, (ch 2, t in



No. 16-5-63. Twenty-Inch Centrepiece

[concluded on page 24]

Bags for Street Use

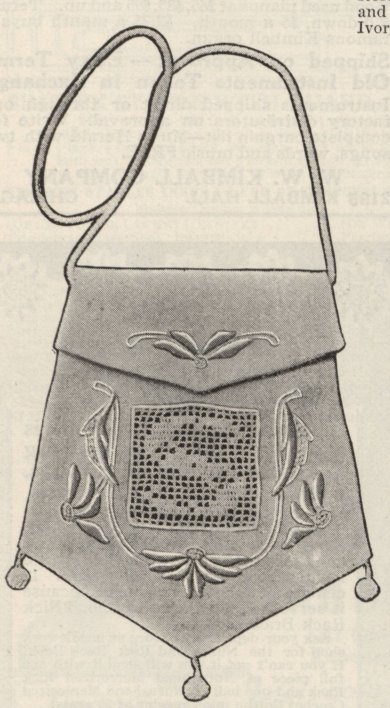
(For explanation of crochet stitches, see page 32)

NO costume will be quite complete this summer without its bag. Every size, shape, and style imaginable seems to be already in evidence, but there is one universal feature in the touch of hand-work invariably in evidence, and it may be embroidery, crochet, beading, or any decoration that an original woman can think of.

The strip of filet crochet in No. 16-5-64 is made of No. 5 écru crochet cotton. Use a No. 9 steel crochet-hook. In the centre of each solid figure is a forget-me-not, alternating pink and blue. These are made of French knots with six threads of stranded cotton, wound around the needle once to make a knot. There are five knots with one in yellow for the centre of each flower. Three tiny leaves in lazy-daisy stitch are made with three threads of green stranded cotton.

No. 16-5-64. Showing an Embroidered Filet Strip
By Alma S. Wells

Materials.—Ecru crochet cotton No. 5 (hard twist), steel crochet-hook No. 9, colored embroidery cotton, and écru Bulgarian linen, not stamped, 45 cents. Ivory rings (10), 10 cents extra.



No. 16-5-65. The Cord, Balls, and Medallion Are Crocheted

Design stamped on oyster-white linen, 30 cents. White embroidery cotton, 7 cents extra. Perforated stamping pattern, 20 cents. Transfer pattern, 10 cents. Materials for crochet work: White crochet cotton No. 20, one ball, 23 cents. Steel crochet-hook No. 11, 6 cents. Black and white block pattern of letter, 10 cents. (Ask for cross-stitch alphabet No. 1.)

Directions for Filet Strip. — Chain 40. *1st row*—One t in 4th st from hook, t in next 2 sts, 10 spaces, consisting of t with 2 ch between, skipping 2 sts on foundation ch. Chain 3 to turn at the end of each row; this forms first t in block (bl) of next row. *2d row*—1 bl (consisting of 4 t), 10 sp, 1 bl. *3d row*—1 bl, 2 sp, 2 bl, 6 sp, 1 bl. *4th row*—1 bl, 5 sp, 4 bl, 1 sp, 1 bl. *5th row*—1 bl, 1 sp, 4 bl, 5 sp, 1 bl. *6th row*—1 bl, 6 sp, 2 bl, 2 sp, 1 bl. *7th row*—1 bl, 6 sp, 2 bl, 2 sp, 1 bl. *8th row*—Same as 5th row. *9th row*—Same as 4th row. *10th row*—Same as 3d row. Repeat from 3d row.

Ecru linen is used for the sides of the bag; two strips 2½ inches wide and 16 inches long are necessary. A tiny hem is made at the top and down one side for 2½ inches for an opening. The crochet strip is then sewed to the linen, and a plain crochet scallop added. The bag is then sewed up.

Scallop. — D over hem, skip short space, 5 t all in same place, skip short space, 1 d, continue around entire edge of top, making 10 t in corners.

Ten ivory rings are used and 2 yards of No. 3 écru ribbon for the strings.

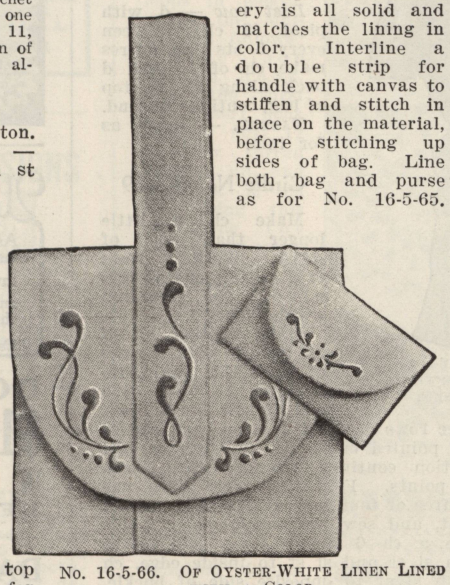
Made of oyster-white linen of a medium quality, the second bag (No. 16-5-65) is heavily embroidered in white, seed-stitch being used effectively with satin-stitch and outline. Use No. 20 crochet cotton and a No. 11 steel hook for the medallion, cord, and balls. The initial in filet crochet is from the Priscilla Alphabet No. 1. The first row of the medallion has 19 meshes. Chain 63 to start, t in 9th st from hook, and continue with ch 2, t in 3d st for each space (sp), ch 5 to turn and form first sp. A solid mesh or block (bl) consists of 4 t; two or more bl consist of 3 times the number of bl plus 1 t.

For the cord, chain 3, 6 d in 1st st of ch, join and work round and round, taking up only the outside top loop.

The balls start with 4 ch, join, make 9 d in ring. *2d row*—2 d in each st, then 3 rows of 18 d. *Next row*—Skip every 3d st, stuff with cotton, then skip every 2d st, close with sl st. Attach to the bag with short chains.

Make the lining and bag separately, cutting by the same pattern, and fell the edges together, around flap and opening. Close with a snap fastener.

Number 16-5-66 is quite a trim-looking bag of oyster-white linen, lined with colored linen of a lighter but firm quality. The little change purse is made in the same way and there should be a pocket for it stitched to the lining of the bag. The embroidery is all solid and matches the lining in color. Interline a double strip for handle with canvas to stiffen and stitch in place on the material, before stitching up sides of bag. Line both bag and purse as for No. 16-5-65.



No. 16-5-66. Of Oyster-White Linen Lined with a Color

Design stamped on oyster-white linen, and pink, blue, or green linen for lining, 50 cents. Pink, blue, or green cotton for working, 6 cents extra; silk for working, 15 cents extra. (Remember when ordering to state color desired.)

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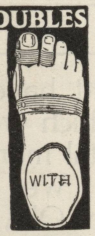

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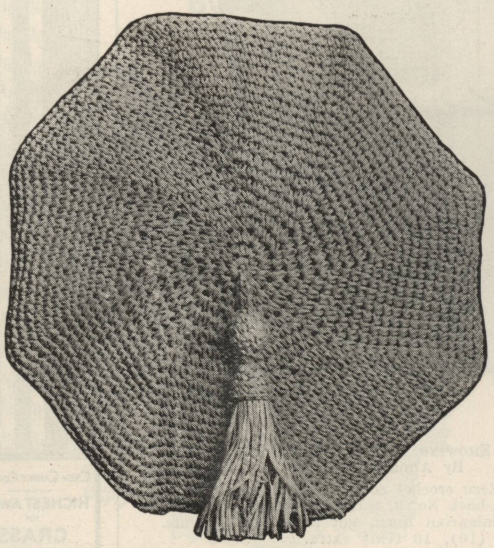
Summer Accessories Crocheted with Raffia Twine

(For explanation of crochet stitches, see page 32)

MATERIALS.—Raffia twine, 15 cents per roll. Three rolls each required for tam and bag, two rolls for belt. Medium size bone hook, 10 cents.

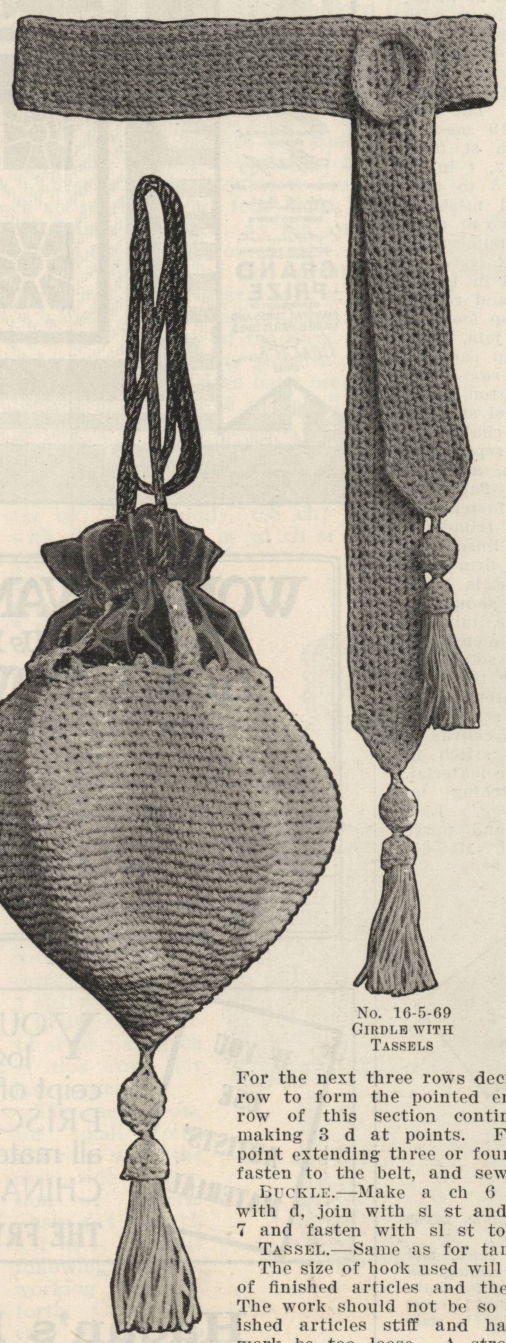


No. 16-5-67. A COOL TAM

The Tam No. 16-5-67

Chain 4, join. *1st row*—8 d in ring. *2d row*—2 d in each st. Continue without joining rows. *3d row*—* 2 d in 1st d of 2d row, 1 d in next st. Repeat from *. *4th row*—* 2 d in 1st st of 3d row, 1 d in each of next 2 sts. Repeat from *. Continue in this way, increasing 1 d between widenings, until the cap measures 11 inches in diameter. Crochet one inch more without widening, and then narrow by skipping 1 st at each point each row until the opening fits the head. Make one row of long trebles for elastic to run through.

TASSEL.—Chain 3, join, 5 d in ring. *2d row*—8 d in d of 1st row, by increasing 1 st every 2d st. *3d row*—Increase to 11 sts. *4th row*—1 d in each st of preceding row. Stuff with cotton. Begin to narrow by skipping every other st to the finish. Fasten thread by slipping ball through last st. Leave one inch of thread, then make 3 ch and continue as before for first, second, third, and fourth rows. *5th row*—Same as 4th, fasten off. This forms a cup-shaped section, into which the ends of the tassel should be drawn very closely. Wind for tassel, over a four-inch cardboard, about 25 times.



No. 16-5-68. THE BAG IS SERVICEABLE AND ATTRACTIVE

No. 16-5-69 GIRDLE WITH TASSELS

Bag No. 16-5-68

Chain 4, join. *1st row*—5 d in ring. *2d row*—2 d into each of preceding row. *3d row*—2 d in 1st st of 2d row, * 1 d in next st, repeat from *. *4th row*—* 2 d in 1st st, 1 d in next 2 sts; repeat from *. Continue succeeding rows until bag measures 5 inches between each mitre, an increase of 1 d between each mitre in each row.

Make next four rows without increasing—then narrow 1 st at each point for 2½ inches.

Last row—d with picot (3 ch) between every 5 sts; on mitres make ch of 10 and d back along ch to top of bag, continue around.

TASSEL.—Same as for tam.

Girdle No. 16-5-69

Make ch a little longer than size of waist. Work 9 rows of d on this chain; this gives the required width of belt.

Make another ch of 28 inches, work 8 rows of d on this chain, increasing 1 st at each end of row for 5 rows. For the next three rows decrease 1 st on each end of row to form the pointed ends. On the 8th or last row of this section continue around entire strip, making 3 d at points. Fold this piece with one point extending three or four inches beyond the other, fasten to the belt, and sew the buckle on.

BUCKLE.—Make a ch 6 inches long, join, cover with d, join with sl st and sl st to inside edge, ch 7 and fasten with sl st to opposite side of buckle.

TASSEL.—Same as for tam.

The size of hook used will govern somewhat the size of finished articles and the closeness of the stitch. The work should not be so tight as to make the finished articles stiff and hard. Neither should the work be too loose. A strong, bone hook should be used for the work, as a steel hook wears on the twine.

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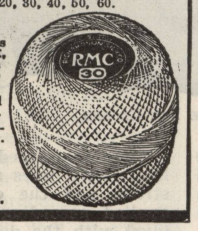

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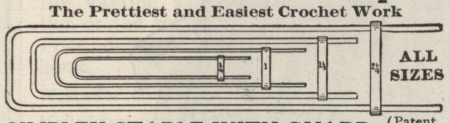

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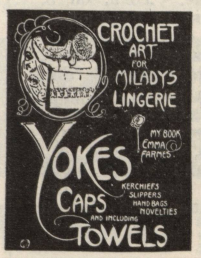

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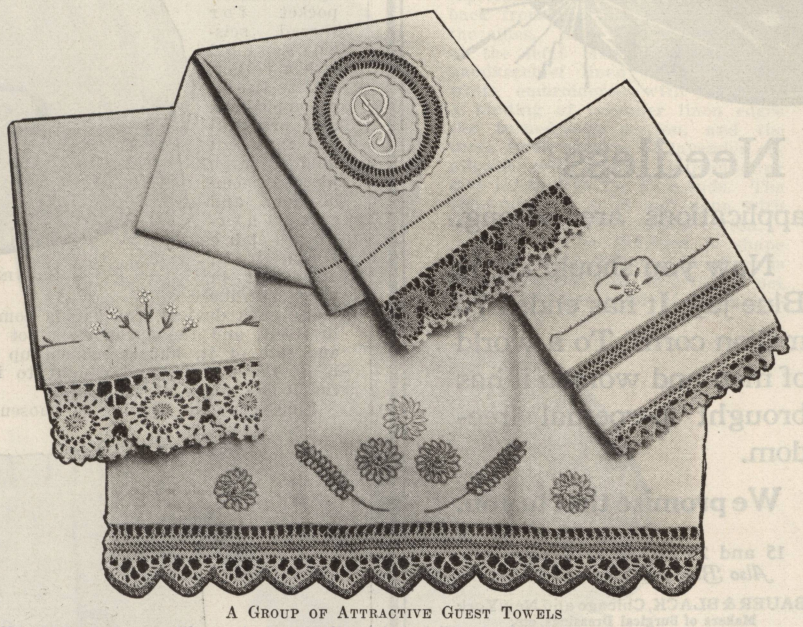
Maltese Crochet for Towels

By Lillie A. Parks

(For explanation of crochet stitches, see page 32)



A GROUP OF ATTRACTIVE GUEST TOWELS

No. 16-5-70 (upper illustration). Outline of medallion and one script letter stamped on a hemstitched towel of fine huckaback, 50 cents. White embroidery cotton, 3 cents extra. Crochet cotton, one ball white, one ball blue or pink, a steel crochet-hook, and staple for making Maltese crochet edge, 70 cents extra.

No. 16-5-71 (left), No. 16-5-72 (right), and No. 16-5-73 (lower illustration). Any one design stamped on fine linen huckaback, 50 cents. Crochet cotton, one ball white, one ball blue or pink, a steel crochet-hook, and staple for making edge of any one number, 70 cents extra. Embroidery cotton for No. 16-5-71, 9 cents extra; for No. 16-5-72, 6 cents extra; for No. 16-5-73, 15 cents extra. *A diagram showing how to place the colors will be sent with each pattern of the three numbers.*

A sample of Maltese crochet is supplied for 10 cents.

Size of each towel when finished about 16 x 24 *inches.*

MALTESE crochet is nothing more or less than old-fashioned "hairpin crochet." But the possibilities of the old-time work have been greatly developed and the work is now done with a staple, which may be purchased for the purpose. Complete directions for this work are furnished with staples.

The towels illustrated are all 16-inch guest-towels, and the lace on all is made with a ⅝-inch staple.

No. 16-5-70

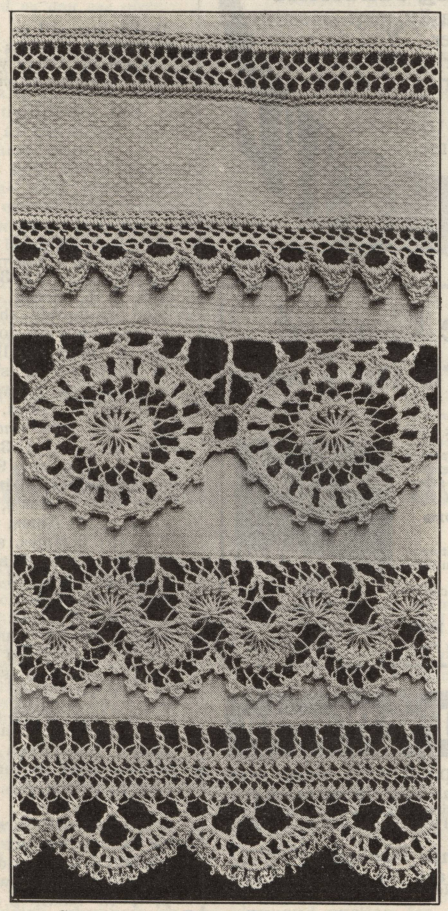
LACE. — With blue crochet cotton No. 30, using a No. 11 steel crochet-hook, make a strip of Maltese with 2 d's in centre, and about 300 loops in length. Shape the Maltese as follows:

Have loop (1) on hook, skip the first 4 l, insert hook through next 12 l, draw thread through all, and make a d, ch 6. Bring this ch along the back of the work, to the loops on the other side of Maltese, and insert hook into the 13th l from end. * Continue to take up loops until you have 12, as before, and draw thread through all, fastening with a d, ch 6, carry ch at back to opposite side of Maltese, and, counting from the 12 l joined, insert hook into the 9th. Repeat from *. This leaves 8 l unworked on each scallop. Be sure that the last 12 l joined are on the same side with the first 12, and leave a few more l to complete edge.

LOWER EDGE. — Begin at outside of last scallop made, have 1 of white cotton on hook, * insert hook from back into 1st l, bring hook into usual position, and work a d over l, p, ch 2, and repeat from * until you reach the last l of scallop. Join this l to the first of next scallop, by making a d through both, ch 2, and continue in same way around succeeding scallops.

UPPER EDGE. — Carry the thread across the end of the Maltese from the lower edge, with 3 ch, and work 1 d into 1st l as in lower edge, * ch 2, 1 t in next l, ch 1, thread over hook 3 times, draw thread through next l, thread over, and draw through 2 loops, thread over hook twice, draw thread through last l on this scallop and first on next; work off 2 loops 2 times, thread over hook, draw thread through next l, thread over, draw through 2 loops, thread over, draw through 4 loops, and work off remaining loops by twos, ch 2, 1 t in next l, ch 2, 1 d in next, ch 2, 1 d in next. Repeat from *.

[CONTINUED ON PAGE 32]



SHOWING THE TOWEL EDGES IN DETAIL

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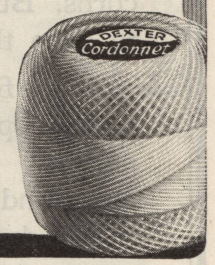

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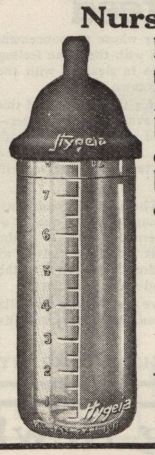
Every baby born during February, March and April, 1916, may have with our compliments a

Hygeia
Nursing Bottle



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Date of Birth .....
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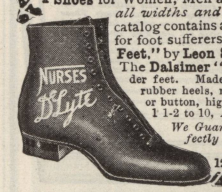

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An Embroidery Apron or a Bag as Occasion Requires

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THIS embroidery apron is not only an apron with a pocket for thread, scissors, and what not, but also a commodious and practical bag that will hold a large piece of embroidery and even envelops the apron itself, when not in use. Unlike many such devices, the bag is complete in itself, and the apron does not form one side of it, but is seamed up with it at the bottom, and caught to it on the inside edges of the bag.

Fine checked dimity is chosen for the material.

A large butterfly in golden yellow and shades of blue is embroidered on one side of the bag, and there are two more on the apron. The body of the butterfly and the solid sections on the wings are worked in satin-stitch, and the heavy scroll on the outside is worked solid in blue French knots. All lines are in simple outlining stitch, and the colors and shades are applied according to the diagram supplied with the design. Use six threads for French knots, three for outlining.

No. 16-5-74. EMBROIDERY APRON AND BAG COMBINED

Design stamped on checked dimity, 40 cents. Cotton for working, 30 cents extra; silk for working, 90 cents extra. Perforated stamping pattern, 30 cents. A diagram showing how to place the colors will be sent with each pattern (stamped or perforated).
Work commenced on any one piece, 75 cents additional.

Filet Luncheon Set

[CONCLUDED FROM PAGE 20]

sp) 6 times, ch 2, sl st in middle of 5 ch. *11th row*—Ch 5, shell in shell, (ch 2, t in t) 3 times, shell in shell, (ch 2, t in sp) 8 times, shell in first loop of double shell, no chain, shell in second loop of double shell, (ch 2, t in sp) 8 times, shell in shell, (ch 2, t in t) 3 times, 2 shells in double shell, with no ch between as before, (ch 2, t in sp) 7 times, ch 2, sl st in middle of 5 ch. *12th row*—Ch 5, shell in shell, (ch 2, t in t) 3 times, shell in shell, (ch 2, t in sp) 9 times, shell in shell, no chain, shell in second shell, (ch 2, t in sp) 9 times, shell in shell, (ch 2, t in t) 3 times, shell in shell, (ch 2, t in sp) 9 times, shell in shell, no chain, shell in second shell, (ch 2, t in sp) 8 times, ch 2, sl st in middle of 5 ch. *13th row*—Ch 5, shell in shell, (ch 2, t in t) 3 times, shell in shell, (ch 2, t in sp) 10 times, shell in shell, no chain, t between two shells below, no chain, shell in second shell, (ch 2, t in sp) 10 times, shell in shell, (ch 2, t in t) 3 times, shell in shell, (ch 2, t in sp) 10 times, shell in shell, no chain, t between two shells below, no chain, shell in second shell, (ch 2, t in sp) 9 times, ch 2, sl st in middle of 5 ch.

EDGING.—Before breaking the thread, an edging is put on the basket as follows: (This follows immediately after the thirteenth row) no chain, t in shell, p, t in shell, p, etc., until there are 6 t and 5 p. This is spread into a fan-shaped scallop by making a slip-stitch in the head of the next t beyond the shell. This is repeated around the edge, a scallop being put in each shell, and as many between as there is room for.

BASE.—The base is put on after the edging is finished. Fasten the thread to the head of one of the shells in the fifth row, ch 5, t, ch 2, t, etc., making a row of sp between the 5th and 6th rows of the basket. To finish the row, ch 2, sl st in middle of 5 ch. There are 28 sp in the row. Make another row on these in exactly the same way. A third row is made as follows: No chain, miss 1 sp, 5 t in next, slip-stitch in middle of next, 5 t in next, and repeat around the base.

HANDLE.—For the handle, which is a separate piece of crochet and is sewn to the basket as in the illustration: ch 84, turn, t in 9th ch from hook, * ch 2, miss 2 ch, t in next; repeat from * until 26 sp are made. Turn, ch 3, p, ch 3, miss 2 sp, sl st in head of t; repeat along both sides of the handle.

STIFFENING.—The baskets are wrung out in a thick sugar syrup, and pulled into shape when partly dried.

MATERIALS. — Linen thread Nos. 30 and 50, 18 cents a spool; two spools for 35 cents. Steel crochet-hook No. 11, 6 cents. Black and white block pattern of design for set, 15 cents. Heavy oyster-white linen, 45 inches wide, $1.50 a yard.

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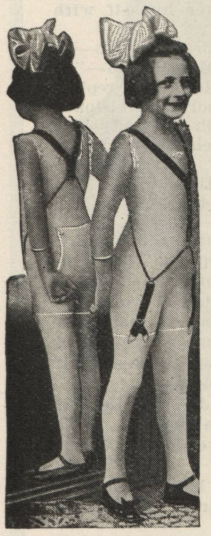

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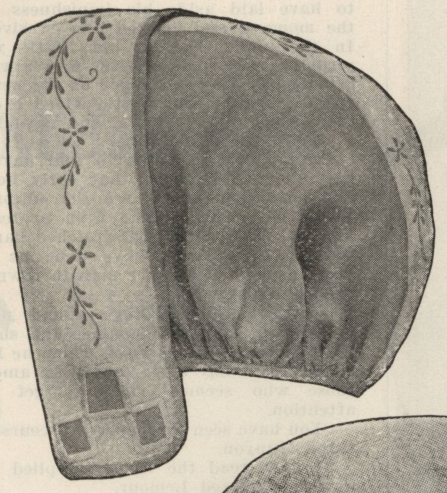
A Cap for Grandma and Two for the Younger Generation



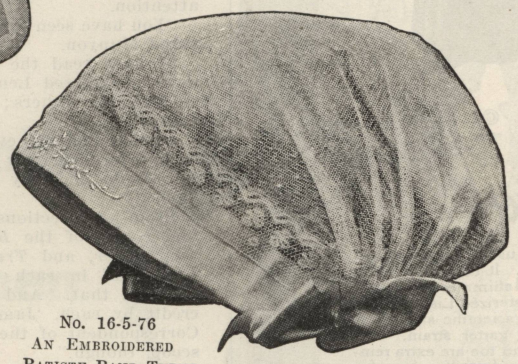
No. 16-5-75
OF LAVENDER AND WHITE FOR GRANDMA

No. 16 - 5 - 75. Embroidery design stamped on white lawn and lavender handkerchief linen to complete cap, 50 cents. Cotton for working, 6 cents extra. Perforated stamping pattern, 25 cents. Transfer pattern, 10 cents.

No. 16 - 5 - 76. Embroidery design stamped on white silk-finish batiste and white net to complete cap, 40 cents. White cotton for working and Valenciennes lace for edge of band, 10 cents extra. Perforated stamping pattern, including outline for cutting, 20 cents.

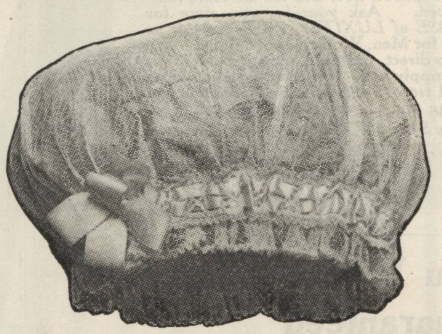
No. 16-5-77. Plain white net (wash blonde), not stamped, 50 cents. Mercerized crochet cotton (hard twist), one ball white No. 50, one ball blue or pink No. 30, and a steel crochet-hook No. 11, 50 cents.

Embroidery commenced on any one piece, 75 cents additional.



No. 16-5-76
AN EMBROIDERED BATISTE BAND TURNS BACK OVER THE NET

By
Emma L. Boardman



No. 16-5-77
AN ATTRACTIVE MOB CAP OF PLAIN NET WITH CROCHETED BEADING AND EDGE

By Lucille Stutz

EVEN Grandma appreciates the fact that a cap may be an extremely becoming accessory, especially if the band that turns back from the face is extended at the sides. Such a cap (illustrated at the left) is made of lavender handkerchief linen with bands of white embroidered with lavender. A binding of lavender linen edges the turned-back section, and the three small squares of lavender appliquéd with white buttonholing give interest to the long ends. The embroidery is solid and done with three threads of stranded cotton.

Really not so different in shape and yet quite different in effect is the second cap (No. 16-5-76) of net with a narrow band of finely embroidered white batiste across the front. A pink satin ribbon half as wide again as the batiste is laid under it, and extending half way under the lace edge, terminates in bows at the sides. All the fulness is at the neck edge.

There is nothing new about the mob-cap, but it has one very great recommendation. It is exceedingly becoming to the majority of people. It is also easy to make, and the beading and edge of crochet are attractive, although too full to show well in the illustration.

MATERIALS.—Two-thirds of a yard of net, 1 ball white crochet cotton No. 50, and a ball of blue No. 30, a No. 11 steel crochet-hook, and 1½ yards of ribbon.

DIRECTIONS. — (For explanation of crochet stitches, see page 32.)

Chain 16, t in 5th st of ch, ch 4, t in same st, ch 6, fasten in 1st st of ch, ch 8, turn, t in t, ch 6, d under 4 ch, ch 6, t in t, d t in middle of lower loop. Turn, * ch 10, fasten under 8 ch, ch 18, d t in 1st of 10 ch, ch 6, turn, t in 6th st of 18 ch (from needle), ch 4, t in same st, ch 6, miss 5 sts, fasten.

Chain 6, t in t, ch 6, d under 4 ch, ch 6, t in t, d t in d t *. Repeat from * until desired length. Fill each side with 8 d in each space, another row of d, using the colored thread. *3d row*—Ch 4, d in 3d st of ch, t in 4th st, miss 2 d, sl st in next; repeat around. Finish edge of cap with the same scallop, working into the mesh of the net.

Embroideries for Kiddies

ILLUSTRATIONS ON PAGE 6

No. 16-5-5. CHILD'S LINGERIE CAP. Design stamped on white batiste, 40 cents; on handkerchief linen, 50 cents. Cotton for working, 6 cents extra. Valenciennes lace and insertion, $1.10 extra. Perforated stamping pattern, 25 cents. Transfer pattern, 15 cents.

No. 16-5-6. PIQUÉ COAT. *Sizes, 2 and 4 years.* Design stamped on a ready-made coat, and white cotton for working, $1.50.

No. 16-5-7. VOILE DRESS. *Sizes, 2 and 4 years.* Design stamped on a ready-made dress, and white cotton for working, $1.50.

No. 16-5-8. SUNBONNET. *Size, 4 or 5 years.* Design stamped on a ready-made bonnet, and colored cotton for working, 50 cents.

No. 16-5-9. GIRL'S PLAY APRON. *Size, 4 or 5 years.* Design stamped on a ready-made apron, and colored cotton for working, 45 cents.

No. 16-5-10. BOY'S CAP. *Size, 4 or 5 years.* Design stamped on a ready-made cap, and colored cotton for working, 50 cents.

No. 16-5-11. BOY'S BEACH COAT. *Size. 4 or 5 years.* Design stamped on a ready-made coat, and colored cotton for working, 40 cents.

No. 16-5-12. PIQUÉ HAT. *Sizes, 2 and 4 years.* Design stamped on a ready-made cap, and white cotton for working, 75 cents.

No. 16-5-13. GIRL'S APRON. Design and outline for cutting stamped on pink chambray and design for appliqué stamped on white lonsdale, 45 cents. White cotton for working, 6 cents extra, or silk for working, 10 cents extra. Perforated stamping pattern of design and outline for cutting, 25 cents. No transfer pattern.

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2T25—Chic Little Blouse of sheer white Voile elaborately embroidered on front with French dots in contrasting color. Blouse is elaborated both front and back with clusters of fine tucks and the turnover collar of sheer white Organdie is finished with veining and a piping of Faille silk which also trims the front and cuffs. White with embroidery and piping in rose or blue. 32 to 46 bust measure.
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Women's Pure Silk, 75c, $1.00 and $1.50; Men's, 50c per Pair.

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What It Means to You When Wearing Apparel is Guaranteed

Years ago a progressive clothing manufacturer advertised his product with these well chosen words: "Look well, fit well, wear well." Not to be outdone, his rival added this pertinent statement: "Guaranteed by the Maker."

When you purchase clothing, stockings, lingerie, boots, or wearing apparel of any kind, you want them to be distinctive in appearance, fit perfectly, and last their money's worth. You buy them with a greater feeling of security when they are guaranteed by the man who made them; but there are guarantees and guarantees. A guarantee is worth just what the man behind it is worth.

It is the standing a man has in his own community that gives him his position. If he is a solid, substantial man, people trust him. He can open an account with almost any store. His word is trusted, his statements believed. Living in the open, with nothing to conceal, he gains and retains the respect of his fellow townsmen. It is similar to this with the manufacturer. If he is honest and dependable his guarantee means something. His name or trade-mark on his product, advertised before a critical public, means he conceals nothing; his goods are "all wool and a yard wide," and he will refund the purchase price on any articles that do not prove to be all he claims. This is the guarantee of the honest manufacturer.

Sometimes a salesman, overanxious to make a sale, may exaggerate the worth of goods and add fictitious values or qualities to the guaranteed standard. It is easy to determine how good the clothing, lingerie, etc., is, when there is an advertised guarantee.

The greatest, most dependable bond for your safety in buying goods is the policy of the manufacturer who advertises them continually. Whatever the enthusiastic salesman or the "knocker" may say, back of him stands the printed word of the manufacturer. The advertised merits of his goods are public utterances; his word given to the American people that his product is all he claims it to be. His advertisement is not only his method of telling about the goods, but a promise to you that they possess these merits. A written promise allows no misunderstanding; a verbal one is not always repeated accurately, and it does not stand as the printed word does.

When you buy clothing and lingerie, PRISCILLA strongly advises you to purchase advertised goods and thus assure yourself of the possession of wearing apparel that dependable manufacturers have publicly guaranteed to "look well, fit well, and wear well." With PRISCILLA advertised goods you are doubly certain, for in its columns only advertisements of thoroughly reliable firms appear. This is our guarantee to subscribers.

The Awakening of Mr. Lemour

[CONCLUDED FROM PAGE 12]

Shortly before noon he reached the *Bugle* office. The elevator boy seemed to have laid aside his impishness for the moment, and greeted him effusively. In the upper corridor old Nettie was scrubbing the floor—Nettie who always grumbled if anyone stepped on the newly cleaned boards; but Nettie wiped a dry place for him to step on, and gave him a cheery "good morning."

He had not expected to find any of his fellow workers at that early hour, and was surprised to see the editorial rooms well filled. The first to reach him was Tilton with outstretched hand: "Say, old boy, you have done us all proud; every newspaper man in town is talking about you!"

Others were crowding around now, clapping him on the shoulder and shaking hands. The copy boys, whom he had cuffed about day after day, were among those who seemed eager to get his attention.

"You have seen the papers, of course?" asked Munyon.

"I have read the *Bugle*," replied the now-embarrassed Lemour.

"But the others; haven't you seen them?"

Lemour had not even looked at them; he had forgotten for the time being that the *Bugle* had any competitors in the field.

From all directions they were offering him copies of the *Bulletin*, the *Union*, the *Ledger*, and *Truth*. "See, here is your stuff in each of them, and first page, at that. And see, you are given credit by each, 'James Lemour, Special Correspondent of the *Bugle*.' Isn't it a scoop, though."

A clanking roar came from below; Lemour looked his surprise.

"Oh, it is just another edition; we have been printing ever since midnight and will be at it all day, probably," they told him.

"Have you seen the old Man?" asked some one.

"Not at this hour of the day," replied Lemour who was well posted as to the exact time Mr. Joice appeared around the corner; three in the afternoon.

"You had better get right into the front office, then," Munyon advised him, "he has been here since nine, and the money is just rolling in."

Just then Nixon came up. "I am very glad to see you, Mr. Lemour," the "Mister" from Nixon was a brevet never before used in the *Bugle* office toward a subordinate by the city editor, "I'll go in with you to Mr. Joice," he said.

Mr. Joice had a caller; it was Mr. Pemberton, owner of the *Bugle*. Both men got to their feet when Lemour and Nixon entered. Pemberton came up with outstretched hand, "We are very proud of you, Mr. Lemour; this morning's *Bugle* has touched the hearts of this city as they never have been touched before—"

The telephone on the desk rang; Mr. Joice picked up the instrument: "Yes, this the *Bugle*—Joice talking; that is fine of you; that is most generous of you. The *Bugle* thanks you in behalf of the little unfortunates."

He put down the telephone and looked at Pemberton. "A thousand from the Transit Company."

"It has been that way for the last two hours," explained the publisher to Lemour, "the money is just rolling in. We had Dr. Monson on long distance just before you came in and told him. The fine old man broke right down and wept; the first time I ever heard any one weeping by long distance. Well, I must be going, our Mr. Joice may have something to say to you," and he again shook hands with his reporter.

When the door had closed after Pemberton and Nixon, Mr. Joice turned toward Lemour; it was the first he had spoken to him directly. "I knew it was in you, my lad; you needed something besides style to your stuff, and it has come. You will never go back to the old impersonal viewpoint; and there is nothing in the newspaper world to which you can't aspire. Now Mr. Lemour—" again that distinctive "mister" — "there is no use of my attempting to deny but that you have made a big jump by this," he pointed to the *Bugle* on his desk, "you will have plenty of opportunities; but we want to keep you. In a few days, possibly by to-morrow, we shall have something of interest to say to you. I would urge you as a friend not to give any answer to propositions that may be made to you till you have heard from us. Remember, we gave you a fair deal by running your name as the writer of the article; the *Bugle* always acts honestly with its employees—"

The telephone rang; "Yes the *Bugle* office—oh, yes, he is here now; just a moment," he turned to Lemour. "It is your call."

Lemour took the instrument; as he did so Joice walked out of the office and closed the door after himself with a quizzical smile.

"Hello—who is it please?—Oh—is that you, El—I mean Miss Duvin—"

It was a broken voice that replied to Lemour, but the reporter envisioned the dearest of faces, with the fluffy hair tumbling over its forehead, and the sweetest of smiles.

"Papa read your article to us this morning at breakfast—that is, we all took turns at reading it—and oh, Jim!" she never had called him that before, and he gripped the telephone the harder—"I am so proud of you—I mean that all of us are proud of you. No not this morning, of course not, how silly! Well, if you must — though I did not mean that, you know—but if you must—I'll be at home—"

Less than thirty seconds later, Lemour collided with his chief in the hall. "We can finish that conversation now," said Mr. Joice.

"A little later, sir, I have an assignment to make." Lemour called back to him from the elevator.

Table Accessories in Crochet

[CONCLUDED FROM PAGE 18]

d of preceding row, without turning the work. Thus the top meshes will turn inside and form a padding. Continue until there are 2¼ inches of cord. Make another piece and sew the ends of each together to form the rings. Sew neatly to basket. Sew top of basket to base just on the top of the last solid row of base. Embroider each fan in French knots with leaves in green lazy-daisy stitch.

Stiffen basket with equal quantities of powdered sugar and hot water, kept very hot, in double boiler. Shape basket as it drys.

Candle Shade

MATERIALS. — Two balls of No. 10 crochet cotton, a No. 11 steel crochet-hook, and embroidery threads the same as for basket.

Make rings and ovals the same as for basket, and finish the outside rows the same as basket, and the inside the same to the 2d row.

2d row—Start between the first and second p on ring, ch 4 (for d t), ch 3, d t between second and third p, ch 3, repeat across ring, the last d t being between sixth and seventh p, making five sp, ch 3, d in first space on oval, * ch 3, d in same space, 1 d in next sp. Repeat from * across oval, and finish row. *3d row*—Like 3d row of basket, except there will be 21 t instead of 29 t. *4th row to 10th row inclusive* — Like basket. *11th row*—Chain 6, t in 4th st from hook, * d t in top of next cluster, ch 2, t in side of d t near the base of st. Repeat from *, join to the fourth st of 1st chain. *12th row*—Sl st into first 2 ch, repeat 11th row. *13th row*—A cluster in every 2 ch with 2 ch between clusters. *14th row*—One d in every st. *15th row*—One d in back loop of every st. *16th row*—Like 15th row. *17th row*—Edge, like top of basket.

Embroider the same as basket. Buy a stiffened colored silk candle-shade to fit inside crochet. Roll the top edge of crocheted shade out. Sew in place.

Priscilla Fashions

Midsummer Frocks of White Linen and Batiste

7715

7721
7693

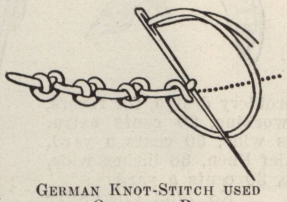
Net Footing is again Featured as a Trimming for Smart Frocks

COLORS may come and colors may go, but white dresses go on forever, are always smart and in good taste and, of course, serviceable. The two illustrated are interesting examples of the possibilities of simple stitchery and simple fabrics. A medium-weight, soft-finished linen is used for No. 7715, and the embroidery is worked almost entirely in satin-stitch.

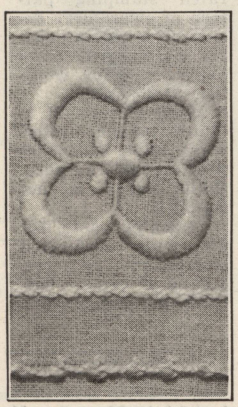
Outer edges of the flower petals are run along two lines, padded and worked heavily across, as shown in the illustration. This method gives a rather elaborate effect with a comparatively small amount of work. On each edge of the band is a single row of outline-stitch and one of German knot-stitch, an illustration of which is also given. It is made from left to right. Take a short tight stitch at right angles to the stamped line, put a loose staple-stitch and a loose buttonhole-stitch into the first stitch. Repeat at intervals.

The flower motif on the dress at the right is developed entirely in satin-stitch. This dress is of batiste, which is especially suitable for a model with a full overskirt and wide collar for this type. Both dresses are finished on the edges of cuffs and collar with a narrow ruffle of net footing, an edge trimming that is especially popular, and gives an attractive and becoming finish to lingerie dresses or waists.

The skirt is cut in sections, crosswise of the length, and joining seams are covered with lines of German knot-stitch, outlining the embroidery bands.



GERMAN KNOT-STITCH USED TO OUTLINE BAND ON No. 7715



DETAIL OF EMBROIDERY ON No. 7715, SHOWING PETALS WITH PADDED EDGES

Embroidery Patterns

No. 7715. LADIES' DRESS with Sectional Skirt. Embroidery design stamped on soft, hand-finish white linen, $4.00. White cotton for working, $1.90 extra. Perforated stamping pattern of embroidery design for waist and repeating pattern for skirt, 75 cents.

No. 7721. LADIES' WAIST. Embroidery design stamped on silk-finish white batiste, $2.40. White cotton for working, 28 cents extra. Perforated stamping pattern of embroidery design, 50 cents.

No. 7693. LADIES' THREE-GORED SKIRT. Embroidery design stamped on silk-finish white batiste, $5.60. White cotton for working, 40 cents extra. Perforated repeating pattern of embroidery design, 25 cents.

Transfer patterns of the embroidery designs are not supplied.

Work commenced on any one piece, 75 cents. Cutting patterns of dress 7715 and waist 7721 supplied in sizes 34 to 42. Skirt 7693, sizes 24 to 30, 15 cents each number.

HOW TO ORDER PATTERNS: — *Write name and address plainly, give number and size of each pattern you want and enclose proper amount of money. Send 2 cents extra and we will mail you a 16-page Fashion Book, showing over 150 new styles for Ladies, Misses, and Children, and containing many valuable dressmaking lessons. Address all orders to The Modern Priscilla, Boston, Mass.*

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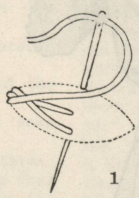
Practical Styles for Young Girls

AN attractive adaptation of the overbodice effect is shown in No. 7749, which can be successfully developed in oyster-white or colored linen with an underbodice of sheer white material. The embroidery, too, is all white in a self-padding stitch, which is illustrated below. Two stitches are taken to start the point of the leaf as in No. 1. Then the stitches are carried alternately first to one side of the leaf and then the other. No. 3 shows the nearly completed work just before the last stitch is taken. The inside line at the bottom of the band is in German knot-stitch, and the same stitch connects the motifs at the top. All other lines on the skirt are outlined. The one-piece skirt makes this an easy dress for home construction.

No. 7734 is of soft-finished white linen embroidered in color, all in satin-stitch, on the back and front panels of the skirt, also the vest and cuffs of the waist. The edges of side draperies and vest are bound with linen to match the color of the embroidery, and the chemisette and collar are of sheer white organdy.

A suit that is equally adaptable for white serge or medium-weight oyster-white linen is No. 7753. The embroidered bands, a detail of which is shown, are outlined in black couched on with old gold. The same shade of old gold is used for the round centres of the diamond-shaped motifs. The lines and solid portions are in shade of blue.

7749


1 2 3

Method of working the self-padding stitch used on No. 7749.

7734

7753

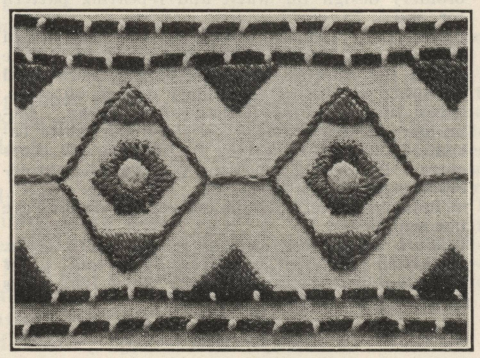
7753

Embroidery Patterns

No. 7749. DRESS WITH PLAITED ONE-PIECE SKIRT. Embroidery design stamped on oyster-white linen (4⅛ yards), $4.50. Cotton for working, 80 cents extra. Perforated stamping pattern of embroidery design, 45 cents.

No. 7734. DRESS WITH TWO-GORED TUNIC SKIRT. Perforated stamping pattern of embroidery design, for revers, collar, and skirt panel, 50 cents. Cotton for working, 20 cents extra.

MATERIAL.—White linen, hand-finish, 36 inches wide, 50 cents a yard. White, blue, pink, green, and lavender handkerchief linen, 36 inches wide, 85 cents a yard. White organdy, 39 inches wide, 30 cents a yard.


BAND ON NO. 7753 REDUCED ONE-THIRD

No. 7753. COAT SUIT WITH PLAITED ONE-PIECE SKIRT. Perforated stamping pattern of embroidery design, 50 cents. Cotton for working, 65 cents extra; silk for working, $1.65 extra.

MATERIAL. — Medium-weight oyster-white linen, 45 inches wide, $1.00 a yard. White serge is not supplied.

Stamping paste, for use with perforated embroidery patterns, 10 and 25 cents a box. Stamping pad, 5 cents.

Cutting patterns Nos. 7734 and 7753 cut in sizes 14 to 20 years; No. 7749 in sizes 14 to 18. Price, 15 cents each.

HOW TO ORDER PATTERNS:—*Write name and address plainly, give number and size of each pattern you want and enclose proper amount of money. Address all orders to The Modern Priscilla, Boston, Mass.*

You can buy from PRISCILLA advertisers as safely as from home stores.

Cool Dresses that are Easy to Make and to Launder

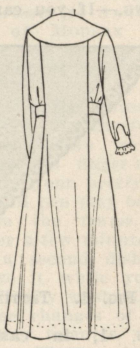
EVERY woman needs, during the warm weather, several cool dresses that will launder easily and satisfactorily, and it is also desirable that these dresses should be simple models that are well within the ability of the home dressmaker. No. 7679 is of voile or batiste with bands, belt, and collar of colored linen, the revers on the waist are of the dress material, daintily embroidered in satin-stitch, and the edges scalloped and buttonholed. Small sprays of embroidery matching the revers are worked onto the skirt above the bands of linen.

As plain as can be is No. 7654 with the exception of the collar and belt of white embroidered in a bold design in shades of blue. The solid portions are satin-stitch, and the circles are in black outlining. Lines are blue and in the running stitch, which promises to figure prominently in such embroideries. Linen or chambray are suitable material for the dress.

An attractive panel effect is developed in braiding on No. 7335. Silk, linen, or chambray can be used for this model. The guimpe is of batiste, voile, or chiffon, daintily embroidered about the collar and cuffs in a tiny design in satin-stitch.

Eyelets are used to good advantage in No. 7677, which can be attractively made of voile, linen, or batiste. The shoulder arrangement is a good feature of this waist, and the tailored skirt is cut along good lines and speaks for itself.

Cutting patterns of No. 7679 supplied in sizes 34 to 40; No. 7650, sizes 36 to 42; No. 7335, sizes 34 to 46; No. 7677, sizes 34 to 42; No. 7661, sizes 24 to 32. Price, 15 cents for each number.



7335

7679 7654 7335 7677 7661

Embroidery Patterns

No. 7677. LADIES' SHIRT-WAIST. Embroidery design stamped on soft, hand-finish white linen, $1.65; on pink, blue, or tan linen, $2.00; on silk-finish white batiste, $2.10. Cotton for working, white or a desired color, 21 cents extra. Perforated stamping pattern, 50 cents.

No. 7661. LADIES' THREE-GORED SKIRT. Soft, hand-finish white linen, 3¾ yards, 36 inches wide, not stamped, for skirt, $1.85; pink, blue, or tan linen, 3¾ yards, 36 inches wide, not stamped, for skirt, $2.45.

No. 7335. LADIES' PRINCESS DRESS. Perforated stamping pattern of embroidery design for collar and cuffs, 30 cents. White cotton for working, 9 cents extra. Perforated stamping pattern of braiding design, 60 cents. Mercerized soutache braid, white, black, or écru, and cotton for working, 60 cents extra.

No. 7654. LADIES' DRESS. Embroidery design for collar and belt stamped on soft, hand-finish white linen, 40 cents. Cotton for working, 35 cents extra; silk for working, 80 cents extra. *A diagram showing how to place the colors will be sent with each pattern.* Soft, hand-finish white linen, 6½ yards, 36 inches wide, not stamped, to complete dress, $3.25 extra; pink, blue, green, or tan linen, 6½ yards, 36 inches wide, not stamped, to complete dress, $4.20 extra.

No. 7679. LADIES' DRESS. Perforated stamping pattern of embroidery design for revers and repeating pattern of embroidery design for skirt, 40 cents. Cotton for working, white or a desired color, 70 cents extra. White linen, 36 inches wide, 50 cents a yard. Pink, blue, green, or tan linen, 36 inches wide, 65 cents a yard. Pink, blue, lavender, or white handkerchief linen, 36 inches wide, 85 cents a yard. Silk-finish batiste, 44 inches wide, 85 cents a yard.

Stamping paste, with directions, 25 cents a box.

7654

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By Belle Robinson

THE tatting on these two pieces is of the simplest pattern and of rather heavy threads, as it should be for beginners. The thread used for the handkerchief is No. 30 crochet cotton, and that of the doily is No. 10 crochet cotton, at 12 cents per ball. Tatting shuttles, 10 cents each.

TO MAKE TATTING.—If you can have your mother, or perhaps your grandmother, show you how to make the stitch of tatting it will be the easiest way in the world to learn; but we will give some directions from the Priscilla Tatting Book No. 1, in case you have no one to show you with their hands. This book gives illustrations of how to do each part of the work and makes it very clear. After winding the shuttle full of thread, hold the shuttle, with its sides, between the thumb and forefinger of the right hand; the thread passing under the shuttle, under three fingers and over the little finger, then to the left hand; there with the thread-end down between thumb and forefinger, the thread encircles all of the fingers and passes upward again between the thumb and forefinger. Spread the fingers a little, to hold the thread tense, and keep the shuttle thread very tight. Pass the shuttle under both threads, back over the left thread, and under the right thread. The tight upper thread on the left hand must slip between the shuttle and forefinger going forward, and between the shuttle and thumb coming back. After the shuttle comes back, drop the thread from the little finger, loosen the tight thread on the left hand by bringing the second and third fingers forward a little, and pull the shuttle thread tight with a slight jerk, then tighten the thread on the left hand with the second finger. The jerk throws a stitch on the shuttle thread, where it must slip freely. Draw the shuttle thread tight, and you have the first part of the "double stitch" (or d s). The second part of the double stitch is made in this way: Pass the back end of the shuttle over and under the thread on the left hand, which slips between the shuttle and forefinger of the right hand in coming back. Draw the shuttle thread tight, loosen slightly the left hand, then tighten, and you have a d s, which should slip freely along the shuttle thread. (You will see a d s made on the shuttle thread, but not drawn up tightly, at Fig. 2 B. That gives the ring of the doily edge.) Make as many d s as the ring requires, and pull the shuttle thread up tightly until the first and last d s meet. Leave a short bit of thread between this ring and the next.

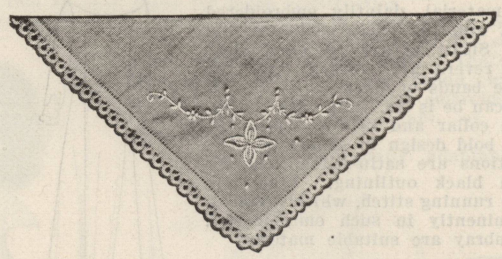


FIG. 1. TATTING EDGING ON A HANDKERCHIEF

A picot (p) is made by leaving a little space between two stitches; the picot is seen in Fig. 2 A; that figure shows the ring of the handkerchief edging. It is made of 3 d s, p, 6 d s, p, 3 d s.

When the second ring is started with 3 d s, then instead of making a p, the last p of the first ring is laid over the thread on the left forefinger, with a pin the thread is brought in a loop through the p, the shuttle passed through the loop and the thread on left hand is drawn tight. This joins the rings. Then with 6 d s, p, 3 d s the ring is finished, and all the rings are joined in this way.

The ring of the doily edge is made of 3 d s, p, 9 d s, p, 3 d s.

When making tatting for either piece, make *almost* enough and, without cutting thread, sew it on, overcasting with very fine needle and fine sewing thread. When it is nearly finished you can tell exactly how many more rings to make; and when making the last ring, instead of making the last picot, join to the first p of the first ring, finish the ring as usual and draw up tightly, then no one can tell where the work was commenced or finished.

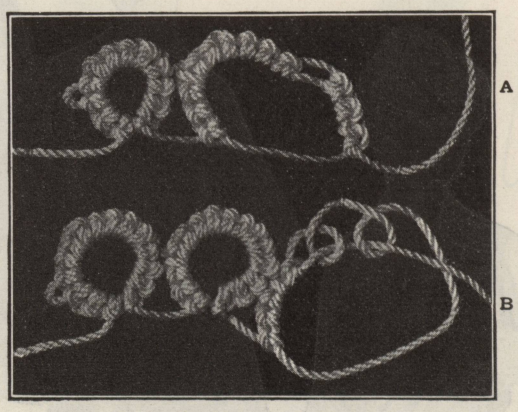


FIG. 2. A—RING USED ON HANDKERCHIEF
B—RING USED ON DOILY

The doily is about eight inches across, with a tiny hem. Mark with a pencil around a small plate that is about that size, and after cutting turn the hem very narrowly. Do not allow the edge to stretch.

Priscilla Tatting Books No. 1 and No. 2, 25 cents each. No. 1 contains detailed instructions with illustrations for beginners.

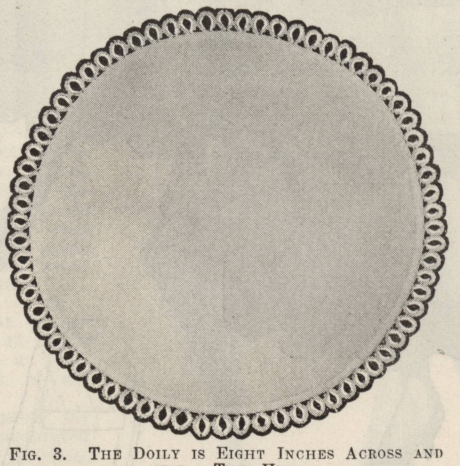


FIG. 3. THE DOILY IS EIGHT INCHES ACROSS AND HAS A TINY HEM

Counterpanes

ILLUSTRATIONS ON PAGE 9

No. 16 - 5 - 30. WOVEN COUNTERPANE. A set of interchangeable section frames for weaving, 50 cents. Mercerized crochet cotton (loose twist) No. 5 (large balls), 35 cents a ball, (3 balls required for one 15-inch square). *A book of instructions is sent with each set of frames.*

No. 16-5-31. SCRIM AND CROCHET COUNTERPANE. Cream-colored scrim, 5 yards, 40 inches wide, $2.50. Mercerized white crochet cotton (loose twist) No. 5 (large balls), 35 cents a ball. Steel crochet-hook No. 5, 6 cents. Black and white block pattern of design, 10 cents.

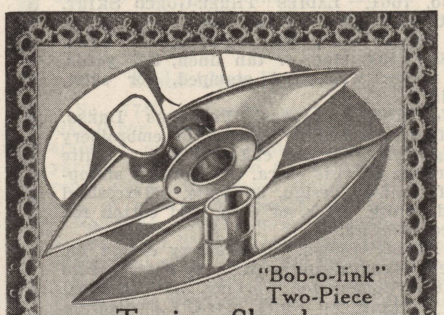
36 Eyes Plus 18 Brains = 50 DOLLARS

A few months ago the publishers of The Modern Priscilla announced that $50.00 in prizes was waiting for 18 Priscilla readers who did **not** "read with their elbows."

In other words, an invitation was extended to those **whose eyes and brains work together** to tell us how they had benefited from reading **Priscilla advertisements.** The 18 prizes were offered for the 18 best experiences.

Out of all the letters received the judges finally selected as most deserving the 18 written by the women whose names are printed below. We congratulate these prize winners, and thank all others who took part in the contest for their most interesting communications.

Mrs. Marie Phelan, Maryland	$15.00
Mrs. L. W. Stevens, New York	$10.00
Mrs. Jack Arnot, Nebraska	$5.00
Mrs. C. W. Howe, California	$2.00
Mrs. M. P. Normile, Montana	$2.00
Mrs. F. A. Augst, Washington	$2.00
Mrs. O. M. Brewington, Kansas	$2.00
Mrs. Ralph Pitt, North Carolina	$2.00
Mrs. H. F. McCarry, Kentucky	$1.00
Miss Olive C. Haley, Mississippi	$1.00
Miss Pansy E. Follin, Virginia	$1.00
Mrs. Ralph Irwin, Indiana	$1.00
Mrs. C. R. Carr, Illinois	$1.00
Miss Roena Edge, Georgia	$1.00
Mrs. H. W. McLean, Canada	$1.00
Mrs. Houston, Cherry, Ohio	$1.00
Mrs. G. L. Norris, Vermont	$1.00
Mrs. E. B. Stirr, Texas	$1.00



"Bob-o-link" Two-Piece

Tatting Shuttle

Pull sides apart and wind thread as easily as on a spool. Then put together—the sides hold firm and keep the points exactly opposite. Can't get out of "fix" Make your tatting **all** pleasure; get this easy-to-wind shuttle. Several styles and sizes. Sterling silver $1 to $3; solid gold $10 to $20; nickel plated 25c. If your jeweler hasn't it, write us.

Eisenstadt Mfg. Co.
Manufacturing Jewelers
St. Louis, Mo.

Learn Music at Home

SPECIAL TUITION OFFER—LEARN TO PLAY BY NOTE—Piano, Organ, Violin, Banjo, Mandolin, Guitar, Cornet, Harp, Cello or to sing. You pay only for music and postage,—which is small. No extras. Beginners or advanced pupils. Plain, simple, systematic. 16 years' success. Start at once. Send your name and get free booklet by return mail. Address U. S. School of Music, Box 125-B, 225 Fifth Avenue, New York City.

Advertisements are both entertaining and instructive. Read a few and see.

The Priscilla Juniors

A Club for Boys and Girls

MODERN PRISCILLA *has a beautiful, big club formed just to keep the children happy and busy. Don't you want to belong to it?*

Ask some of your little friends if they would not like to join the club with you. Then send their names and addresses to Aunt Priscilla at the Editorial Rooms of MODERN PRISCILLA *Magazine, Boston, and she will answer your letter right away and tell you all about her club.*

DEAR JUNIORS:

This month we always think of the delicate wood flowers, the May flowers I called them when I was a little girl. Every spring my sisters and I took baskets and lunch and went off into the wood and pasture lands to gather them. Such fun as we had hunting about for those New England favorites: The white and pink trilliums, Jack-in-the-pulpit, spring beauty or claytonia with its pink and white stripes, Dutchman's breeches, the adder's tongue or dog-tooth violet, real violets, yellow, white, and purple, and last, but not least, the dainty hepatica or liverwort, pink, blue, and lavender.

IN a former letter I suggested that you press flowers; this month I am going to tell you of something fascinating to do with those flowers. At any photographic supply shop get a four by five inch printing-frame and a box of two dozen sheets of blue-print paper. The printing-frame should not cost more than twenty-five cents and the paper is twenty cents. If you do not wish to buy the frame find a five by seven inch window glass which has no bubbles in it and cut a cardboard the same size. Two rubber bands will hold the cardboard and glass together while printing. Open the box of paper in a dimly lighted room, arrange your pressed flowers on the glass of the printing-frame, take out a sheet of the paper, lay it with the yellowish side down on the flowers and clamp in the back. The method will be the same with the glass and cardboard, except that you place the four by five inch paper in the centre of the five by seven inch glass, and it is better, after the paper is in place, to tack it at the very corner of the paper with a small piece of gummed paper supplied for that purpose. This is on the wrong side, and is easily removed when the picture is printed, then fasten the cardboard to the glass with the rubber bands. Be careful to keep the rubber band on the margin of glass so that its shadow will not print on the paper.

Now place the frame right side up in direct strong sunlight for about two to four minutes. After a few trials, you will know how long to expose it by the color of the paper. The blue paper I am familiar with turns to an almost metallic bronze-gray or grayish blue. Other papers turn to a greenish blue.

Take the frame back to the shady room, remove the back and plunge the paper quickly into a large basin of cold water. Be careful not to handle the paper before washing, except by the edges, as finger-marks will sadly disfigure your pretty prints. A hatpin or a quill pen may be used to lift the paper from the frame. Change the water after a few minutes or remove the print to a second dish of clean water and leave it while you make other prints.

Finally wash all the prints in at least three changes of cold water for about twenty minutes, then dry between blotters. These prints may be pasted on cards and made into little booklets by punching holes through all the cards and tying with silk cord. They may be used for Easter, birthday, and Christmas greetings by mounting the prettiest prints on beveled cards and lettering an appropriate sentiment in gold ink or paint. Grasses and ferns make beautiful prints.

A DAINTY little botany-book may be illustrated by blue-prints like those below. The lettering may be done with white ink after the prints are dry. Write a little story about each flower on a sheet of white paper of the same size as the blue-print and lace them all together, the stories and the pictures alternating. The story should tell where you gathered the flower, give the season of blossoming and remarks about the coloring and number of petals, height of plant, different names, etc.

Some of you are very fond of poetry; for those who are, an illustrated poem-book will be interesting. Copy some pretty stanza about each flower instead of writing the story. This will cause you to hunt through the volumes at the library and will keep you clipping poems from the newspapers and magazines at home. When I was a child I saved or copied all the poems I could find which were connected with flowers and nature. Poems about the seasons usually furnish pretty sentiments about the flowers. Here is one which was written by John Burroughs:

In May
When columbines like living coals
Are gleaming 'gainst the lichened rocks,
And at the foot of mossy boles
Are young anemones in flocks.

Please write to me all about your club work, and if you wish to ask more questions about blue-print making, I will gladly help you.

Lovingly yours,
AUNT PRISCILLA.

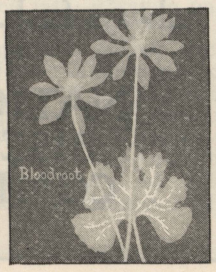
MAY PRIZE CONTEST

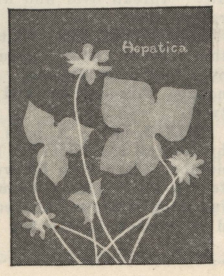
These foreign-looking words are really just nice spring flower names when you rearrange the letters. Send the puzzle answers with your name, age, and address, to Aunt Priscilla, 85 Broad St., Boston, Mass., so that she will receive them by May 15th. Silver Club pins will be given for the two best papers, and packages of post-cards to be hand-colored for the eight next most attractive papers.

tiovel	burtsua
torodolob	derdas noteug
meneona	warst lebl
cathipae	setulb

February Prize Winners

Eva L. Abrams, 11 years, Iowa; Frances Seaman, 10 years, Cal.; Tunis Grimes, 7 years, Texas; Frances Lowers, 8 years, Pa.; Brutus Combs, 10 years, Kan.; Winifred Stafford, 10 years, Ga.; Elma and Elsie Bachman (twins), 12 years, Ohio; Julia Genola Walker, 12 years, Ill.; Bessie R. Bayens, 12 years, Ky.; Leta Judkins, 13 years, Maine.





Improves your skin while cleansing it

Almost any soap will *clean* the skin and hair. Many toilet soaps are pure enough to do so without injuring these delicate textures. But those who want a soap which not only cleanses but actually *helps* the complexion and hair are wise to choose Resinol Soap.

The soothing, healing properties of Resinol help it to *protect* the skin and scalp from annoying eruptions, keep the complexion clear, and the hair rich and lustrous. This, soaps which are *merely* pure and cleansing cannot be expected to do.

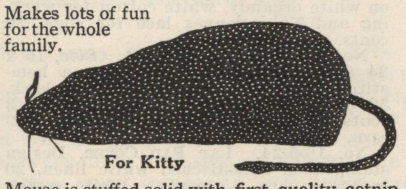
When the skin is in bad condition, through neglect or an unwise use of cosmetics, spread on just a little Resinol Ointment for ten minutes before using Resinol Soap. All druggists sell Resinol Soap and Ointment.

Resinol Soap

Resinol Shaving Stick gives a rich, creamy lather that *soothes* the face.

CATNIP MOUSE

Makes lots of fun for the whole family.



Mouse is stuffed solid with first quality catnip. Makes your cat **playful, happy** and **healthy.** 2 for 25c postpaid with our catalog of 1,000 thoughtful gifts. Book alone sent for 6c in stamps.

Pohlson Gift Shops
57 Bank Bldg. PAWTUCKET, R. I.

HOTEL MARTHA WASHINGTON

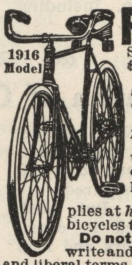
29 East 29th Street, New York City
Just off Fifth Avenue
The Famous Hotel for Women

ISN'T IT COMFORTING to know that there is one hotel in New York devoted entirely to the interests of "Mere Woman"? Almost everywhere you go, you find that such and such a convenience is made because "men like it that way," but in the Hotel Martha Washington men's desires are never questioned. Here there is only one question of interest, and that is, "What can we do to increase the comfort and happiness of guests?" Nearly all our employees are women and they, too, are on the watch for the answer to this question. Our one big idea is SERVICE.

From our 500 spotless rooms you may select one at $1.50 per day and up; $1.00 per day each where several take a large room together. We serve an excellent Table d'hote luncheon at 40 cents and dinner at 50 cents.

Booklet and additional information sent upon request.

FACTORY to RIDER



Saves you big money. Buy direct and save $10 to $20 on a bicycle.

RANGER BICYCLES in 94 styles, colors and sizes. Greatly improved; prices reduced. Other reliable models, $11.95 up.

WE DELIVER FREE to you *on approval* and *30 days trial* and riding test.

Our **big FREE catalog** shows everything new in bicycles and sundries. A cyclopedia of information which every person should have. Write for it.

TIRES, lamps, wheels, parts and supplies at *half usual prices.* A few good second-hand bicycles taken in trade $3 to $8 to clear.

Do not buy a bicycle, tires or sundries until you write and learn our *wonderful new offers,* low prices and liberal terms. A postal brings everything. *Write now.*

MEAD CYCLE CO. DEPT. B-149 CHICAGO

CARDS and FOLDERS

For Handcoloring. Over 200 dainty numbers. Send for illustrated Catalog. PLEASANT PAGES FREE.
LITTLE ART SHOP, 1423 F St., WASHINGTON, D. C.

BEAUTIFUL CHEST

DEVELOPMENT MADE EASY

Using the Psycho-Expander a few minutes each day will develop your chest, neck and shoulders more quickly than any other way. Many have increased their chest expansion over an inch in two weeks. This health invention will enable any thin, flat-chested man or woman to expand and develop a perfect plump full figure. **Measures your progress automatically.** Wonderful incentive for **deep-breathing** and great lung development can be attained from its use. The principle of the Psycho-Expander is what gives to great singers and grand opera stars their perfect health and charming physical development.

Write today for complete illustrated booklet FREE.
PSYCHO-EXPANDER CO., Dept. M, CLARINDA, IOWA.

Old Coins Wanted. $2 to $500 EACH paid for Hundreds of Coins dated before 1910. Send TEN cents for our New Illustrated Coin Value Book, 4x7. Get Posted.
CLARKE COIN CO., Box 23, Le Roy, N. Y.

Advertisements are really interesting. Read them and see.

National Biscuit Company products are procurable almost everywhere. Grocery stores in city and hamlet have them always fresh—always good.

You can buy the many varieties of National Biscuit Company products so easily because our efficient delivery service quickly carries them to stores from Coast to Coast.

When you go into a grocery store, ask for varieties of National Biscuit Company products by name.

NATIONAL BISCUIT COMPANY

Maltese Crochet for Towels

[CONTINUED FROM PAGE 23]

INITIAL BORDER.—Make another strip of blue Maltese 75 loops long, join ends.

INSIDE EDGE. *1st row*—sl st *loosely* into every straight l (hook through loops from front). *2d row*—1 d in every l (that is between the threads standing in pairs), and make a p after every fifth d.

OUTSIDE EDGE. *1st row* — Insert hook into a loop from back, bring needle to position and sl st, ch 1, and repeat all around. *2d row*—1 d in l, 1 d over 1 ch, all around, making a p after every fifth d.

The stamped lines on the towel will show the position of this border. The initial should be embroidered before placing the lace.

No. 16-5-71

With white crochet cotton No. 30 and a No. 11 steel hook, make a strip of Maltese with 2 d's in centre and having 17 loops on one side and 18 loops on the other side. Join, and tie the 17 loops at centre.

Study the position of the doubles in the centre. Notice they are first on one side of the centre, and then on the other, and if the strip has one more loop on one side than on the other, the ends can be exactly butted.

The working thread should be drawn through the last double while the lace is still on the staple, otherwise it is likely to disarrange the last loops. When cutting the thread, leave enough to thread upon needle. Notice that the doubles in the centre always bind the threads in pairs, leaving an odd thread at the ends. Hold ends together, bring thread up over the unbound pair, down, and across to the opposite ones, and over these as before, then take a tiny stitch across the centre, and sew the loose end down at the back.

EDGE OF WHEEL. *1st row* — Insert hook in straight loop from back, bring around to usual position, and sl st, ch 3, and repeat all around, closing with another sl st into first loop. *2d row*—sl st into first st of ch, ch 3, 2 t over same ch, * ch 2, 3 t over next 3 ch. Repeat from * all around, and fasten in top of first 3 ch. *3d row*—With blue cotton, work * 1 d in each of 3 t, working through back st only, and making a p in the middle of group, 2 d over 2 ch. Repeat from * all around.

When the second wheel is made, fasten to first by p's as last row is made. After desired number of wheels are made and joined, sl st with white cotton into the sixth p to right of ones joined, ch 7, * 1 d in next p to left, ch 4, 1 d in next, ch 4, 1 d in next, ch 4, 1 t in next, ch 5, thread over 4 times, draw a loop through next p, work off 2 loops 2 times, thread over hook 3 times, draw a loop through between the 2 p joined, work off 2 loops 3 times, thread over hook 2 times, draw loop through first p on next wheel, work off 2 loops 2 times, thread over, draw through 3 loops, then work off remaining loops by twos, ch 5, 1 t in next p, ch 4, and repeat from *.

Cover the upper ch edge with d's of blue cotton, 5 d's over every 4 ch, 7 d's over every 5 ch.

Embroider the towel with blue forget-me-nots made up of French knots, one yellow knot in the centre, leaves solid, and stems outline.

No. 16-5-72

Using white crochet cotton No. 30, make the usual Maltese lace to length desired.

UPPER EDGE. *1st row* — With pink crochet cotton No. 30 make loop on hook, insert hook from front through straight loop, turn work completely around once to make a twist in loop, sl st over loop, and ch 1. Repeat to end, *2d row*—1 d in loop, 1 d over 1 ch to end.

LOWER EDGE. *1st row* — With pink cotton sl st into each of 3 loops, twisted as in upper edge, ch 5, and repeat to end. *2d row*—sl st into 1st d, ch 2, * (2 d, 2 t, p, 2 t, 2 d) over 5 ch, ch 2, and repeat from *. For insertion make another strip of Maltese, and finish both edges like upper edge.

The towel is embroidered with pink French knot flowers and dots, solid leaves and outline of green.

[CONCLUDED ON PAGE 42]

Baby Embroideries

ILLUSTRATIONS ON PAGE 8

No. 16-5-21. HOOD CAPE. Design stamped on cashmere, 85 cents. White, pink, or blue silk for working, 60 cents extra. White China silk for lining, $1.00. Perforated stamping pattern, 45 cents.

No. 16-5-22. SACHET. Design stamped on white organdy, white cotton for working and Valenciennes lace for edge, 20 cents.

No. 16-5-23. BABY TOWEL. *Size,* 16 x 24 *inches.* Design stamped on a hemstitched towel of fine linen huckaback, 50 cents. White cotton for working, 3 cents extra. Perforated stamping pattern, 15 cents.

No. 16-5-24. LAP PAD COVER. Design stamped on hemstitched white linen, 20 inches square, 65 cents. White cotton for working, 6 cents extra. Perforated stamping pattern, 20 cents. Transfer pattern, 10 cents. *We do not supply the quilted pad.*

No. 16-5-25. INFANT'S SLIP. Design and outline for cutting stamped on India lawn or nainsook, $1.00. White cotton for working, 3 cents extra. Valenciennes lace for trimming, 25 cents. Perforated stamping pattern, including outline for cutting, 30 cents.

No. 16-5-26. BABY'S DRESS. Design and outline for cutting stamped on nainsook, 65 cents; on silk-finish batiste, $1.00. White cotton for working, 6 cents extra. Valenciennes edging for trimming, 25 cents. Perforated stamping pattern, including outline for cutting, 30 cents.

No. 16-5-27. SACHET COVER. Design stamped on white organdy, white cotton for working and Valenciennes laec for edge, 25 cents.

No. 16-5-28. CARRIAGE PILLOW. *Size,* 14 x 17 *inches.* Design stamped on Persian lawn, 45 cents. White cotton for working, 9 cents extra. Valenciennes insertion and edge for ends, 60 cents extra. Perforated stamping pattern of design, 35 cents.

No. 16-5-29. PINCUSHION COVER. Design stamped on white organdy, white cotton for working and Valenciennes lace for edge, 25 cents. Valenciennes lace for edge of pincushion form, 20 cents extra. Perforated stamping pattern, 10 cents. Stamping paste, with directions, 10 and 25 cents a box.

Work commenced on any one piece, 75 cents additional.

Explanation of Crochet Stitches

CHAIN (ch). Make a slip knot on needle, draw thread through this loop. Again draw thread through this second loop and continue till ch is of length required.

SLIP STITCH (sl st). Put hook through work at st indicated in directions; draw thread through work and loop on needle at same time.

DOUBLE (d). Put hook through work, thread over hook and draw through, making two loops on needle; thread over again and draw through both loops.

HALF TREBLE (h t). Thread over needle, hook through work, thread over and draw through, giving three sts on needle, thread over and draw through the three sts at once.

TREBLE (t). Thread over the needle, hook through work, thread over and draw through, giving three sts on needle; thread over, draw through two, over again and draw through remaining two.

DOUBLE TREBLE (d t). Thread over twice, hook through work, thread over and draw through, giving four sts on needle, * thread over and draw through two; repeat from * twice.

LONG TREBLE (l t). Thread over three times, hook through work, thread over and draw through, giving five sts on needle, thread over and work all off by twos.

PICOT (p). A p is formed on a ch by joining the last four sts (or any given number) in a ring by working a d in the fourth st, counting from hook. In making p on d around the edge of motifs, the d is worked in the top of the last d.

In producing the many varieties of National Biscuit Company products we keep in mind every occasion where biscuit are used, and make every variety the best of its kind.

Besides using choicest materials and baking perfectly, we enclose them, oven-fresh, in packages bearing the famous In-er-seal Trade Mark. This package keeps them in fine condition and retains the flavor.

Wherever you buy them —whenever you use them —National Biscuit Company products are always fresh.

NATIONAL BISCUIT COMPANY

EVERYDAY HOUSEKEEPING

Devoted to Practical Household Problems

Dainty Recipes for Social Affairs

By Mary Harrod Northend

THERE is always a desire on the part of the hostess to serve some new and attractively arranged dish at her little entertainments and evening parties. The informal afternoon tea has caused sandwiches and small cakes to be served so frequently that she likes to turn from this usual routine and introduce something novel. This is not difficult if one considers what can be done with meats, fruits, and dainty desserts as well as appetizing salad combinations; each one of which will be welcome if it gives variety to ideas that have been used over and over again.

The old-fashioned supper party, with the guests seated at the table, has been somewhat revived. The menu is of course less elaborate than for a dinner party, but follows the same general order. Much simpler suppers may be served with perfect propriety, especially when the hour is very late, as after the theatre or opera. Clams or oysters, an entrée, or possibly only a lobster or chicken salad with an ice to follow is perfectly good form. For small parties and card parties a rarebit, a Newburg, or creamed oysters prepared at the table in a chafing-dish and accompanied, save in the first instance, by crackers, cheese, and coffee, may be served.

Sometimes at a reception, card party, or dancing party the hostess prefers to serve a supper of the buffet type. Then the dishes are all arranged on a large table, from which the guests are served. Pâté de foies gras, chicken in aspic, all kinds of salads, croquettes, cakes, jellies, ices, and bonbons are among the suitable dishes for such occasions.

At evening receptions generally some kind of bouillon and one or two hot dishes are served. Beef and chicken are both much used, and any good cook-book will give recipes for them. In summer nothing could be more agreeable than chicken bouillon boiled down until it jellies in cooling. This should be chilled thoroughly and, when hard, chopped into cubes and served in bouillon cups accompanied by small salt crackers.

The fruit soups so much used in foreign lands are not often served in our country. Two of the most popular are Lemon Soup and Orange Bisque, the recipes for which are given on this page.

Iced Tea or Fruit Punch Served with Frosted Cakes and Salted Nuts

Lemon Soup.—Make a strong hot lemonade, thicken with arrow-root, strain, then serve when cool with a little chopped candied lemon peel in each cupful.

Orange Bisque. — Heat one quart of orange juice to the boiling-point, add one tablespoonful of corn-starch dissolved in a little water, and cook to a velvety cream. When cool, add one teaspoonful of orange-flower water, and the same of orange curacao. Serve ice cold.

Either chicken or beef consommé may be served cold but not jellied, and is much improved by the addition of a large spoonful of stiffly beaten, salted white of egg placed on the top of each cupful.

Clams Baked in Shells.—Use the large, "hard clams" for this dish. Rub the chopping-bowl with a clove of garlic, chop the clams fine, and add a little shredded parsley, salt, and white pepper to taste, a dash of tabasco, lemon juice, and enough bread-crumbs to make a thick paste. Fill the half shells with the mixture, rounding it up, bake fifteen or twenty minutes. Garnish each with a sprig of parsley.

Lobster Glide.—Cook two tablespoonfuls of butter and the same of flour to a cream in the chafing-dish. Add one cupful of rich milk, salt, and paprika, and a teaspoonful of lemon juice. Beat with a whisk until foamy, then add one and one-half cupfuls of lobster meat coarsely chopped. Cover and cook four minutes. Then stir in half a can of French peas, and as soon as the latter are hot, serve on toast.

Italian Turnovers.—Shred one pint of boiled crab meat, and mix with a tablespoonful of melted butter, a teaspoonful of curry powder, and enough cream to make a smooth paste. Roll out pie crust very thin and cut into five-inch rounds. Fill with the mixture, fold in half, and fry in deep fat. Arrange on a napkin and garnish with parsley.

Chicken Imperiale.—Shred a can of chicken with a silver fork. Make a rich cream sauce in the chafing-dish, and add the chicken, together with a half cupful of good stock or one bouillon cube, a chopped Spanish pepper, a tablespoonful of chopped parsley and one-half can of button mushrooms. Season with salt and plenty of paprika and cook five minutes. If it is desired sweetbreads or lamb's kidneys may be substituted for the chicken.

Deviled Crabs. — Blend one tablespoonful each of flour and butter with one cupful milk. Add the yolks of two hard-boiled eggs, rubbed through a sieve or chopped very fine, and season to taste, adding lemon juice, wine, mustard, or tabasco sauce to the salt and cayenne. When the mixture boils, stir in one-half cupful of shredded crab meat. Serve on small squares of toast.

Veal Toss Up.—Brown one tablespoonful of butter and flour, and when hot add a seasoning of onion juice, pepper, salt, four tablespoonfuls hot milk with a pinch of soda added, and six tablespoonfuls strained tomato juice. Stir in two cupfuls of cold veal, cut into dice, and when it begins to boil serve.

Chafing-dish Delicacy. — The materials are one cupful of canned or stewed fresh tomatoes, a very little onion chopped fine, one cupful of cheese broken in small pieces, salt, and red pepper. Stew the tomatoes ten minutes, add the onion and the cheese. Cook until the cheese is soft. Season, and serve on sippets of toast.

Eggs and Mushrooms. — Peel and cut fine with a silver knife one pint of fresh mushrooms. Put in the chafing-dish a pint of thick, highly seasoned tomato sauce, add the mushrooms and cook until tender. Break six eggs in a saucer and slide gently into the sauce. Lift the whites now and then with a silver fork until they are set. Then prick the yolks and let them mix with the other ingredients. Serve on freshly made toast.

Southern Pistachio Ice Cream. — Make a custard of one pint of milk, one-half pint of white sugar, and the yolks of two eggs. Pound one-half of a vanilla bean and boil with the custard. When cold color a delicate green with pure fruit coloring. Add one quart of rich whipped cream. Put in freezer and when it begins to congeal add one teacupful of sweet almonds and one teacupful of pistachio nuts, blanched and powdered. Freeze hard. Arrange in a bowl with rose leaves and petals at each end, or decorate entirely with crystallized blossoms.

Marshmallow Dainties. — Mix marshmallow cream with a little bit of peppermint, just enough to give it a delicate flavor, and spread between macaroons. Put a little of the same on top with a candied cherry in the centre. Keep in a cool place.

Marmalade Cream Sandwiches. — Beat one-half pint cream to a froth and then add two heaping tablespoonfuls of orange marmalade and beat well into it. Spread between lady-fingers, adding chopped almonds.

Pastry Circles.—One cupful of hot water, one-half cupful of butter, boil together; while boiling stir in one cupful of sifted flour; move from fire and stir into a smooth paste; when cool add three unbeaten eggs, stirring five minutes, drop in spoonfuls on buttered tins and bake in a quick oven for twenty-five minutes. When puffs are cold cut open and fill with cream, whipped to a froth, and flavored with rose.

Pineapple Bavarian Cream. — Cook a can of grated pineapple and a cupful of sugar for ten minutes. Add one-half package of gelatine, softened in cold water, and juice of half a lemon. When cold fold in whip from three cupfuls of thin cream, and shape in a mold. Unmold cream and decorate with stiffly whipped cream. Around the base arrange grated pineapple, cooked with sugar and lemon juice.

Orange Ice.—Make a syrup by boiling four cupfuls water and two cupfuls sugar twenty minutes. Add two cupfuls of orange juice, one-fourth cupful lemon juice, and the grated rind of two oranges. Cool and strain; then freeze, using three parts finely crushed ice to one part rock salt, which insures a smooth, fine grain.

Dainty Cookery for Invalids and Convalescents

By Marion Harris Neil

Unless an Invalid's Tray is Attractively and Daintily Arranged, Carefully Prepared Food is not Enjoyed

NO housewife can flatter herself on being an expert until she has mastered the science of cookery for invalids. Up-to-date physicians now lay more stress on diet than on drugs, particularly in a lingering illness. The convalescent from typhoid fever, appendicitis or any affection of the bowels or stomach is practically at the mercy of her who presides over the cookery, and the cook should follow the physician's orders to the letter.

Eggs and broths usually follow milk in dietetic order with fish next, followed by chicken and beef. Pork and veal should be excluded from the sick-room. Tripe, if properly prepared, is beneficial. Vegetables and fruits should be given under the doctor's order, and then the fruit should be seeded carefully.

It is well to remember that, however nicely the food may be prepared it is all labor lost if the invalid's tray is not covered with a spotlessly clean cloth, and the cups and plates used, the daintiest and prettiest obtainable. These are little things, but they mean a great deal to the invalid, who perhaps has been too weary to more than think of the dreary outlook beyond her windows, or the deadly monotony of the wall-paper.

Another thing to remember is to have as much variety as possible; never let the patient know what there is for the coming meal, and, above all, never ask what she or he would like. This is fatal, for human nature always wants what is not allowed.

Do not keep food in the sick-room unless the invalid is left alone and likely to require it.

Meat soups for invalids and convalescents should always be made from fresh meat; as a rule they are better made the day before they are wanted, as this allows time for the fat to rise to the surface and be easily removed. Beef tea and other meat teas are an exception to this rule, and should be made fresh.

Soups containing eggs, milk, or cream contain nourishment in a very digestible form and are very appetizing as well.

Additional Recipes on page 41

A Convalescent's Dinner Tray

Beef Tea

Material and Amount	
Lean beef	½ lb.
Cold water	1 cup
Salt	¼ tsp.

CHOOSE lean, juicy beef. Shin of beef contains too much bone and gristle, which require long, slow cooking. Rub meat lightly with a damp cloth, remove from it all fat and skin, and cut in thin slices, then shred down with a sharp knife, in order to break the fibres of the meat, and to enable the juice to escape more freely. If a large quantity has to be prepared, the meat may be put through a food-chopper. Weigh the meat, and put it into a strong jar or basin with the above proportion of water and the salt (unless this latter is prohibited). Cover and, if time permits, allow to stand for thirty minutes, as the cold water will help to draw out the juice. Stir well before putting it on to cook. Then place the jar containing the meat and water in a saucepan with cold water, sufficient to reach three-quarters of the way up the sides. Cover saucepan and bring to a boil. Keep the water simmering for two hours.

As the water in basin boils down, more must be added. When sufficiently cooked remove the jar from the saucepan, stir the contents with a fork, and strain through a strainer, pressing the meat as dry as possible.

A Quicker Method. Prepare the meat as above, and, if time permits, let it soak in the water with the salt twenty minutes. Then turn it into a lined saucepan and heat slowly over the fire, stirring and pressing the meat well with the back of a wooden spoon, in order to extract the juice. When the meat becomes very pale in color, and the liquid a rich brown, the beef tea is ready and must be strained. Remove all fat from the top, and serve as required. The greatest care must be taken that the beef tea does not boil; because the albumen, which is the flesh-forming element in the juice of the meat, will harden if heated above a certain temperature (150° Fahr.), and if once allowed to coagulate, it either hardens in the meat itself or forms a coarse sediment, which is kept back in the straining, thus robbing the beef tea of one of its most valuable properties.

Bran Tea with Wafers

Bran Tea

Material and Amount	
Wheat bran	2 cups
Sugar	
Cream	
Wafers	

POUR four cups of boiling water over the bran and let it stand for an hour where it will keep hot, but not boil. Strain and serve with sugar, cream, and wafers. This makes a palatable and nutritious drink.

Milk Jelly

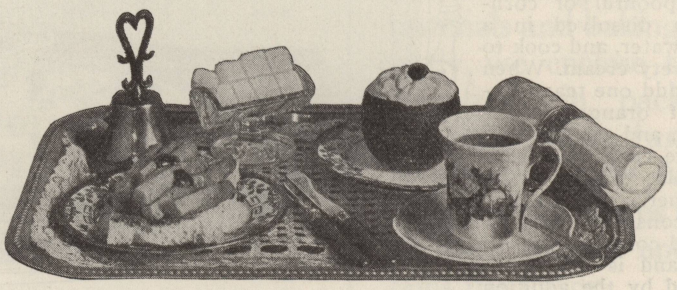
Material and Amount	
Milk	2 cups
Lemon	1
Sugar	4 tbsp.
Gelatine	1½ tbsp.

GRATE the rind of the lemon into a saucepan and add the sugar and milk. Put the pan over a very slow fire and let stand until the milk is well flavored with the lemon, then sprinkle in the gelatine, and stir until it is melted. The jelly must not be allowed to boil after the gelatine is added or it will curdle. Strain into a basin, and stir occasionally, until nearly cold. Pour into small wet molds; when quite set, turn out and serve.

Souffle Omelet

Material and Amount	
Egg yolks	2
Egg whites	3
Sugar	1 tbsp.
Butter	1 tbsp.
Hot strawberry jam	1 tbsp.
Vanilla extract	¼ tsp.

ADD the sugar to the yolks and beat five minutes; then add the vanilla. Beat the whites of eggs to a stiff froth, and stir them lightly into the yolks. Melt butter in an omelet-pan, and, when hot, pour in the egg mixture, spread it evenly over the pan, place it over a slow fire and leave it without stirring for three minutes. After that time put the pan into a moderate oven to brown the top for another few minutes. Have ready a piece of paper thickly sprinkled with sugar, and have the jam well heated. As soon as the omelet is ready, take it out of the oven, turn it out quickly upside down on to the sugared paper, put the jam over half of the omelet, and fold the other half over. Dust with sugar and serve at once on a hot dish.



A Tempting Arrangement of the Tray

Arrowroot Pudding

Material and Amount	
Arrowroot	1 tbsp.
Milk	1 cup
Cold water	2 tbsp.
Egg yolk	1
Lemon	1
Egg whites	3
Sugar	1½ tbsp.

MIX the arrowroot with the water. Bring the milk to boiling-point and stir it into the arrowroot. Return to the saucepan, and simmer for five minutes, add one tablespoonful of the sugar, stirring all the time. Take from the fire, let it cool a little, then stir in the yolk of egg and the grated rind of the lemon. Turn into a buttered baking-dish and bake for fifteen minutes. Beat the whites of eggs to a stiff froth, add the remainder of the sugar and beat two minutes. Pile this meringue on the top of the pudding, dredge with a little sugar, and return to the oven to become a pale brown color. Serve hot.

Tapioca Cream

Material and Amount	
Tapioca	1 tbsp.
Egg	1
Milk	3 cups
Sugar	2 tbsp.
Stewed fruit	

PUT the milk into a saucepan on the fire, and when boiling, sprinkle in the tapioca, simmer gently for two hours until reduced to one pint. When cooled a little stir the tapioca into the egg, that has been well beaten, add sugar and serve with stewed fruit.

Lemon Custard

Material and Amount	
Egg yolks	4
Whites of eggs	2
Sugar	2 tbsp.
Milk	1 cup
Lemon extract	¼ tsp.

BEAT together with a fork yolks and whites of eggs. Put the milk into a saucepan with the sugar and bring slowly to a boil; take from the fire, and when cooled a little, add the eggs with the lemon extract, and mix. Butter two small molds, fill them with the mixture, cover with buttered papers, arrange molds in a steamer, cover, and steam slowly fifteen minutes. When done, turn the custards out of the molds on to a hot platter, and serve.

Despatching the Housework Train

The Value of a Systematized Plan

By Isobel Brands

IF the engineer of a transcontinental railroad did not have his route mapped clearly before him, he would undoubtedly be discouraged and probably not want to attempt his five-thousand-mile trip. But his trip has been planned in advance so that he knows at what time he must reach every station along the way, where his water and coaling stations are, when he has time off, etc.

The work of the household is not different from that of the engineer with a responsible job before him. Meals must be served at definite time, children sent off to school, orders given. And just as the engineer must have a rest and definite time off, so the housekeeper must have a short period to herself each day for rest and recreation. But how can this be accomplished, and how is it possible to run a house like a train, is what many women ask.

Housework Stations Along the Daily Route

First the track or route of the daily housework train must be well planned. What are the same stops that must be made every day? Are they not meals, washing dishes, making beds, brushing up rooms? Yes, when we analyze it, we do the same tasks day after day. Why then, cannot the time of doing these tasks be made definite and regular?

One of the chief reasons for poorly done housework is that lack of system or order. Perhaps the beds are done one day before the morning dishes are washed, or the next day they are left until late in the afternoon, in order that some other piece of work may be finished.

Now, a schedule of work will differ in various homes, because of the number in the family, the size and construction of the house, the hours at which meals are served, and other factors. But it is quite easy for any woman to work out her own preferred route of housework—the schedule that best suits her own family and her particular way of working.

Any schedule of work covers both the time and the order of work, of which the order is the most important. How much time is spent stopping and thinking, "What shall I do next?" How much time is wasted beginning to do certain work and then not having time to finish it before something else must be done. Such confusion, interruptions, and the frequent resulting "nerves" can best be avoided by carefully making out a definite order of both daily and weekly work, and then sticking to it.

Every Task Has a Definite Place in the Schedule

When shall I clean my closet? Or, when is the best time to wash the windows? are questions often asked. The schedule will provide for this and every other task that must be done either by the homemaker or by her servant.

To make up a schedule, sit down with pencil and paper and make a list of everything you must do on a certain day. This should include beside the general work even the small task of lamp filling, garbage emptying, marketing, preparing laundry, or whatever must be done on that day.

Next, arrange these tasks in an order which seems most convenient to you. Shall the beds be done before the dishes are washed? This can be determined only by yourself. Once the schedule is written down, try it out practically, and see why it is good or otherwise. Perhaps you will find that it is a better plan in your small family to leave the dishes from breakfast and do them with luncheon dishes, and after breakfast proceed to do the beds and cleaning up. Or you may find some other method that is particularly suitable in your own home. Notice where you waste steps—whether you have to go up and down unnecessarily, or what would make the work easier.

In working out a schedule, you can quite easily "time yourself" at work and see approximately how long it takes to make the beds, wash the dishes, or any other piece of work which is repeated daily. You will be surprised to find how long some work may take, and how short a time other tasks consume. By thus watching and timing yourself you can find how you can do the work in still less time and with still less effort. This time study, as it is called, will then help you to still more carefully work out a schedule.

Typical Schedule for a Week

Here is a general outline for a week's work in the average home:

MONDAY. — Brush up rooms; sort, mend, and soak laundry; cook for Monday and Tuesday.

TUESDAY. — Wash in morning; part of ironing in afternoon.

WEDNESDAY. — Finish ironing; brush up house; clean silver or brass, etc.

THURSDAY. — Clean bedrooms, bath and hall; windows alternate weeks.

FRIDAY. — Clean living-rooms, dining-rooms, kitchen closets, refrigerators.

SATURDAY. — Special baking, mopping of kitchen, and porch.

This is simply a bare outline, and it should include the days on which marketing is done, the times for mending, other special cooking, and, above all, the hours of rest for the housekeeper. A schedule does not mean a treadmill of work, as some think. But it means knowing what you are going to do, doing it, and then stopping to rest. There should be a rest period in every schedule, a couple of hours in the afternoon, or in the morning, or both. This may not be a time of doing nothing, but a complete change from the usual cooking and cleaning. It may be used for a walk, for sewing, embroidery, reading, or any other means of recreation or change.

Time and Energy Saved by Planning in Advance

Many women complain that housework is hard and fatiguing, yet it is often found that the reason for this fatigue is not in the actual work, but in the lack of plan about the work. Much energy is wasted jumping from one piece of work to another, running up and downstairs needlessly, and becoming fussy over lack of some needed supply. Nothing so conduces to smooth, easy-running work as to work with a plan. The ordering of supplies particularly is something that needs careful planning. How aggravating it is to plan making lemon pie, and to find there is not a single lemon in the house, or to have to run hurriedly to the grocer for sugar or soap.

Meals should be planned ahead and the necessary supplies written down and ordered in advance. Many women spend far too much time marketing. It is best to buy in quantity by weight and only reliable, known brands of manufactured goods. The plan of making out the meals for a day or two in advance and hanging this pad in the kitchen is most helpful. Another good method is to do much of the preparing for the evening meal in the forenoon, while the worker is in her house dress. This saves taking so long during the evening when she is freshly dressed.

Another point that can be well planned is the cleaning on special days. The order in which the rooms are cleaned is important. Often by beginning work in a certain room the broom, pail, etc., have to be dragged needlessly through several other rooms, whereas if the work had been plotted from a different direction, it could have proceeded straight through, and the tools handled only once. House construction is important here, but still very much effort and time can be saved by carefully planning the work of cleaning-day.

Sewing is another task that should have a definite time of the week assigned for it, so that it is not permitted to slide and accumulate until it becomes appalling. The ideal of scheduled work is to do a proportionate amount every day so that no one day shall be too crowded and too hurried. Each task can have its definite time; each day must have its hour of rest. Scheduled work means simpler work; work with less nerves, so that the housekeeper has more time to devote to the broader needs of her family and outside neighborhood service.

The next step toward establishing the system and orderliness so necessary to the success of the efficient housekeeper is the establishing of reliable and adequate records. There are sales checks from the butcher, gas and electric receipts, cards of professional trades-people, addresses of friends, recipes, and all the rest of the clippings one keeps in various places. A box of filing-cards should be set up in every home where may be kept records of household accounts; family sizes (shoes, hosiery, gloves, etc.); clothes storage (telling the exact location of clothing, etc., packed away); linen record (number, cost, price, and date of purchase); and so on.

Helping Mother

But They Couldn't Do It Without Fels-Naptha Soap

Mrs. Sensible believes in children learning to be helpful and *practical.* "And we love to help mother," say the twins. "We love to wash the dishes in nice sudsy water with Fels-Naptha Soap because they look so shiny and clean afterwards."

"I even let them wash the pots and pans for me," says Mrs. Sensible. "It really isn't 'dirty work' as so many people think, if you only use Fels-Naptha Soap.

"On washday after breakfast, I put my clothes to soak with Fels-Naptha Soap. After I've done my clearing up I wash the clothes. It's easy work, because Fels-Naptha gets the dirt ready to lightly rub and rinse right out. I always have my wash on the line *long* before noon.

"In vacation time they always beg to help me wash—and I let them because after soaking the clothes with Fels-Naptha, it don't tire them. Then, they love to help me sprinkle down the clothes for next day's ironing. So washday has no terrors for our family. It's a very pleasant day.

"Of course, I don't let them do *heavy* work, but they do love to keep the tubs and bowls clean, and wash the paint for me. Fels-Naptha is the best thing I know of to keep a whole house clean and a whole family happy and contented."

Mrs. Sensible is right. Fels-Naptha will do all your soap-and-water housework, every day in the year, and do it easily, quickly, perfectly. Fels-Naptha is a perfect combination of soap with naptha and other wonderful cleansers that make dirt disappear. Mrs. Sensible always keeps a carton of Fels-Naptha Soap on hand.

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To use O-Cedar means that, after all the dust, grime and scum is taken off your furniture, it is given a high, hard, durable, lasting polish. All of this is quickly and easily accomplished. Simply wet a piece of cheese-cloth with water, wring it almost dry, pour on as much O-Cedar Polish as the cloth contains water and go over the furniture to be cleaned. Then polish with a dry cloth—the "O-Cedar Result" is thus obtained.

This lustre is retained if you simply add a few drops of O-Cedar Polish to your dusting cloth as you use it daily.

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Helps for Housekeepers

Artistic Wall Paper Having decided that we must have some painting and papering done, and having little available money, my daughter and I decided that we would do the work ourselves, save expenses, and add a few decorative touches as well. We selected an almost plain cream-colored ceiling paper for both ceiling and side walls of our dining and sitting rooms. This plain paper makes an excellent background for pictures and for the decoration we planned to give it. The border was a dark autumn leaf pattern — green, maroon, and brown with metallic touches in the same colors, and gray shadow leaves. We bought one roll of paper to match the border and found it covered with a profusion of vines and clusters; these we cut out in our spare time and arranged them in festoons and trailing vines over windows and doors, and down at the sides for two or three feet. We did not make them all alike, and in that way we avoided monotony, and could use up more of the vines. The woodwork was painted about three shades darker than the paper. It is much admired and the whole cost of the two rooms was less than five dollars. We painted some of our old picture-frames two tints, cream next to the picture and brown on the outside, and they help to make the rooms look dainty, and everything harmonizes.

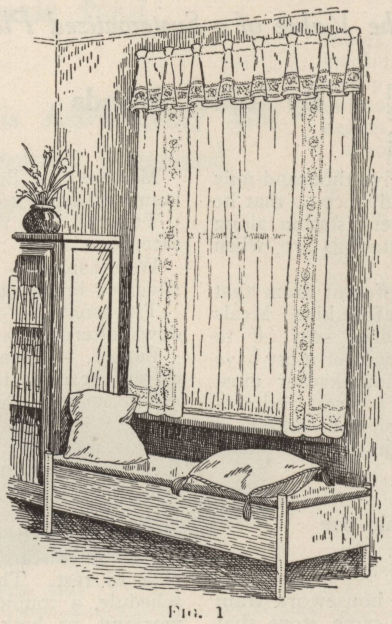


Fig. 1

For Cooking of Fruit Cake To prevent burning of fruit cake place the batter in the cake-tin, greasing and papering in the usual way, then place cake-pan in a roaster with the lid on. Put in oven and bake the usual number of hours. It will not burn and cooks more evenly.—Mrs. M. E

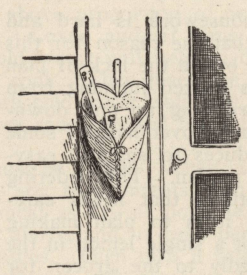


Fig. 2

A Paper Floor Covering We recently moved into an old-fashioned house, the floors of which were of soft pine, stained, and with cracks through which the cold came up. We were trying to decide what to do with them when my husband suggested, "Why not paper the floor the same as the walls?" We bought two rolls of thick building-paper, and a kind newspaper man gave us all the newspapers we could carry home. We tacked the newspapers six sheets thick on the floor so there would be no crack or bulge, then with flour pasted two more thicknesses of newspapers on this, and lastly two thicknesses of building-paper. We let it dry well, then added three coats of paint, and the result looked like a hardwood floor, could be scrubbed and made the rooms as warm as could be desired. — Mrs. C. F. S.

A Good Use for Alcohol We keep a bottle of alcohol in our dining-room closet and if fruit juice of any kind is accidentally spilled on the tablecloth we gently rub the spot with a clean cloth saturated with alcohol. The spot vanishes almost instantly. It is best to do this while the spot is still wet. This method may be used while the cloth is on the table, for the alcohol evaporates at once, leaving the cloth as fresh as when first laundered. Be sure to protect the polished surface of the table from the alcohol.—Mrs. Grace J. D.

A Cheese Carrot A very practical and attractive way to serve cheese is to take a pound of common American cheese and a small amount of red pepper. Run the two through a meat-grinder. This thoroughly mixes them and gives the cheese the exact color of a carrot. Shape the cheese into small carrots about two inches in length. Just before serving insert a toothpick in the end to make a hole, then put in a sprig of parsley. — W. H. W.

To Polish Wet Boots It is often a difficult matter to produce a high polish on boots which have been thoroughly soaked with water or melting snow, but the following simple treatment soon sets the matter right. Dry the boots thoroughly, yet slowly, rub the surface of the leather with the cut side of half a potato and set the boots aside until they are once more dry. Apply the blacking and polish with a soft brush in the usual manner and finish by a light yet brisk rubbing with a pad of velveteen. —Mrs. M. W.

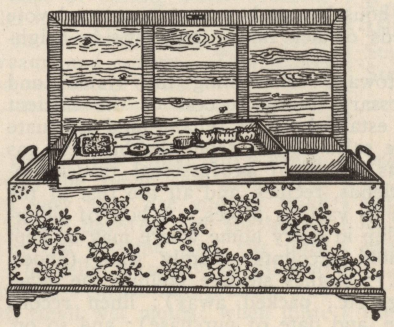


Fig. 4

To Fry Sweet Potatoes When frying sweet potatoes, put the usual amount of fat in pan, sprinkle potatoes lightly with sugar and add one-fourth cup of water. Turn potatoes once. When water has boiled out the potatoes will be found delightfully tender and brown and not hard and stuck together as is so apt to be the case.—R. T. B.

Light Omelets If housekeepers who have trouble with omelets falling and being tough would add a quarter of a teaspoonful of baking-powder to their flour they would have no further trouble.—Alice E. R.

To Keep the Gas Stove Polished I find a small five-cent felt blackboard eraser very useful for rubbing off the gas range each day. It takes off all grease and soil, and at the same time keeps the hands clean.—Mrs. G. J. D.

A Trunk for Baby's Clothes A plain matting or cretonne covered shirt-waist box is the best kind of trunk for a baby. I bought one about thirty inches long and sixteen inches wide, and my handy man made a tray twenty inches long and nailed cleats inside the box to rest it on. It will slide back and forth, and can be removed without effort. The tray holds a pincushion, soap, toilet articles, etc., while there is abundant room for all clothing in the bottom. When baby outgrows this handy trunk it may be used as a box. — Mrs. K. F. H. (Fig. 4.)

A Novel Crib for Baby This baby crib was made by taking staves from the side of a barrel. From four boards a stand was made the length and width of the barrel to lie flat upon the floor. It had two arms coming up to hold the barrel in place. These arms were three feet high and about four inches wide, and the barrel was suspended from them by means of hammock-hooks so it could swing. The whole crib was painted white, though the foundation frame could be stained a different color if preferred, and the inside was padded and lined with blue. When completed I found it made a convenient little crib and was very inexpensive. Such a crib would be a decided attraction to the porch of a summer cottage where baby could take the mid-day nap.—Mrs. G. L. E. (Fig. 3.)

A Novel Window Seat Every one likes a window seat in the living-room to add comfort as well as coziness, but in a room without a bay window it is hard to arrange one. I took an extra table-leaf, that I used perhaps once a year, with a fumed oak finish and of a beautiful grain. From ordinary pine eight-inch crating I made a frame, 48 x 12 (size of leaf). Then from a smooth round pole, such as rugs are wrapped on to ship, I sawed four legs about 14 inches long, depending, of course, on height of window-seat from the floor. These I screwed firmly, one at each corner of the outside of the frame, and extending about two inches above it. I then sandpapered and applied three coats of fumed oak stain to the frame and legs. When laid on top of the frame the leaf forms the top of the seat and its weight makes any fastening unnecessary. The extensions of the legs above not only prevent any slipping of the seat but add a "craft-made" look to the seat. When a pillow or two is added it looks very cozy, and the leaf is not injured for use on rare occasions when it is needed.—Mrs. L. D. M. (Fig. 1.)

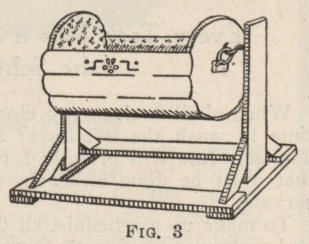


Fig. 3

For the Summer Porch A novel mail-box for the summer cottage to place against the side of the house on the piazza may be made by folding a flexible "palm-leaf" fan as shown in the illustration at the centre left. The front edges may be feather-stitched together in some gay-colored thread.—E. G. S. (Fig. 2.)

A Hint About Candles If candles are placed with their ends in hot water for a minute before putting into the candlesticks, they will mold to the size and shape of the socket and be in no danger of falling out.—E. G. S.

PRIZES

To stimulate interest and bring out the best possible ideas for making housework easier, homes prettier, and families happier, we offer a prize of $2.00 *for the best "Help" submitted each month,* $1.00 *each for the second, third, and fourth best, and* 50 *cents each for all other "Helps" published.*

Address all letters to the Editor *"Helps" Department. Put your name on each sheet and write on one side only. Do not send recipes or anything already accepted or published by another magazine. No contributions returned unless accompanied by self-addressed, stamped envelope.*

Cooking in Glass a Practical Novelty

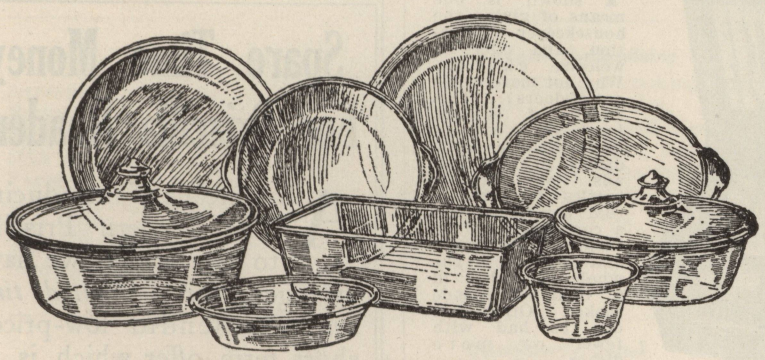
By Mimi C. Scott

SOLOMON, it may be recalled, said that "There is nothing new under the sun." So it may be that in his day, or among other long-forgotten tribes, cooking was done in dishes or bowls of glass. But of this history gives no record, and it is apparently a new idea to cook in glassware, which is surely the newest, and most practical way withal.

While we have for many years been cooking in earthenware, glass utensils are the season's novelty. "But don't the dishes break?" is the first question asked. No, the glass used was developed for special chemical purposes, and is heat resisting because of its peculiar composition. The first advantage which this new ware presents is its attractive appearance. Here also is one way to save dishwashing — by using cooking dishes of glass, food may be both cooked and served on the table in the same dish, thus doing away with one extra serving-dish. These utensils are made in most attractive shapes of all kinds, either round or oval, and the lids have a good substantial knob. Then there are the smaller "shirrer" dishes, so handy for eggs, scalloped dishes, and many "made" dishes, which the economical housewife devises so frequently. There are even glass bread-pans, other baking-dishes, and all styles of the custard cup or cocotte.

Attractive Service Made Easy

Let us suppose that a chicken fricassee was planned. After preparing the fowl in the usual way it is then placed in a large glass casserole, covered, and cooked slowly in an oven, just as if it were cooked in a utensil of iron, enamel, or clay. When done, it is sent to the table just as it is, and the effect of the transparent ware showing the food



An Assortment of Glass Cooking Dishes

within is remarkably attractive. Smaller scalloped dishes of potatoes, macaroni au gratin, shrimp, or other fish, are extremely decorative served at luncheons in this ware. Indeed, there is a lightness and gleam about this service that is quite the prettiest thing seen in some time. One does not realize how many times the housewife gives herself unnecessary work by changing from one pot to another, or from pot to table serving-dish, all of which is done away with in the use of glass.

A lemon pie, quite the prettiest ever made, was served on its large glass plate at a formal luncheon. Who would have thought of bringing in a pie on its tin plate? But here was the yellow and white cream lemon pie on its crystal dish, with crust showing through until the guests exclaimed at its great beauty and novelty.

Glass Dishes Save Fuel

Another point in their favor, is that, glass being a retainer of heat, these dishes keep foods hot longer, even when the heat is turned off. Also, owing to the thinness of the material, the food starts to cook sooner than in the usual agate or earthenware dish. This was proved in a test of two cups of custard, one in glass, and one in earthenware, —glass dish cooking in about six minutes before the earthenware cup. This is an appreciable difference, particularly, as then every minute has a cash value, when using gas or electricity, and over-cooking means wasted money.

Sanitary Points About the New Dishes

But perhaps the strongest appeal that the new dishes make in the eyes of the housewife is, that they are the most sanitary utensils she could possibly use. We know that agate chips and is often dangerous when the exposed lining is affected by acids. Even the best earthenware "glazes," and develops cracks. But glass is absolutely impervious, and will never have a surface in which there are cracks for food particles to be held. This brings out the next point, namely, that glassware, even for cooking, is easier to wash than those of other materials. Referring again to the same custard cups, the glass one washed off in a moment, while the earthenware required a scraper. This is because the foods baked in glass cannot adhere to the sides as it can to other materials. This is a great boon to the housekeeper, who only too often has to "soak" baking-dishes, and even then, finds it hard to remove the fragments.

One other interesting thing noted with the use of glass dishes was to watch bread through the glass sides, and see the sponge rise, and the air-bubbles, as they were formed. Of course the busy housekeeper has not time to do this always, but this suggests the interesting use of glass pans for demonstrations in domestic science and other cooking-schools so that pupils may see the actual results as they occur.

The new glassware is not a freak nor a fad, but a most decided practical novelty which should become a standard article of use in every home.

Books Received

"The New Cookery," by Lenna Frances Cooper, Director of the Battle Creek Sanitarium School of Home Economics and Head Dietitian of the Battle Creek Sanitarium. Each recipe is followed by a table giving its value in calories, and the relative percentage of protein, fat and carbohydrates. Published by the Good Health Publishing Co., Battle Creek, Michigan. $1.50 net.

"Diet For Children," by Louise E. Hogan. Mrs. Hogan is a recognized authority on Child Study. The book is of practical interest to mothers, nurses, welfare-workers and all who are concerned with the care of children. Published by the Bobbs-Merrill Company, Indianapolis. 75 cents net.

"Painless Childbirth Eutocia and Nitrous Oxid-Oxygen Analgesia," by Carl Henry Davis, A. B., M. D., of Rush Medical College and the Presbyterian Hospital of Chicago. Published by Forbes and Company, Chicago. $1.00 net.

Try It, Madam

A bonbon dish, filled with these airy tit-bits. You'll find that you can't resist it.

The writer keeps Puffed Grains on his desk—Puffed Wheat, Puffed Rice or Corn Puffs. Within an hour it's empty.

So, Mrs. Housewife, it will be with you, if you place them on your writing desk.

For these bubble-like morsels, crisp and flaky, are real food confections. They taste like nut meats puffed.

Bonbons for Breakfast

This is a plea to serve these bonbons for breakfast, oftener than you do. Let them make more meals delightful.

There are three Puffed Grains, each with its own fascinations. There are many ways of serving.

They are so dainty, so flimsy, so flavory that the meals which bring them seem like festivals.

Yet they stand supreme as scientific grain foods. Prof. Anderson's process explodes every food cell. Thus every atom digests and feeds.

Puffed Grains seem like tit-bits. But they are super-foods. No element in them is wasted.

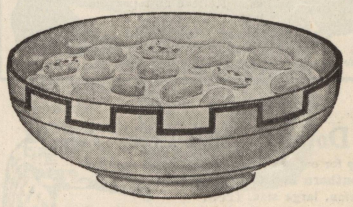
Puffed Wheat 12c
Puffed Rice 15c
Except in Far West
Corn Puffs—Bubbles of Corn Hearts—15c

As foods, serve with cream and sugar, or in bowls of milk, or mixed with any fruit.

As confections, use in candy making, as garnish for ice cream, or for eating dry like peanuts.

Use them as wafers in soups.

These are perfect grain foods which look and taste like sweetmeats. And they can't be served too often.



It's too bad that more grains are not puffed

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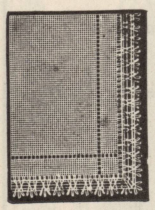

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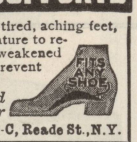

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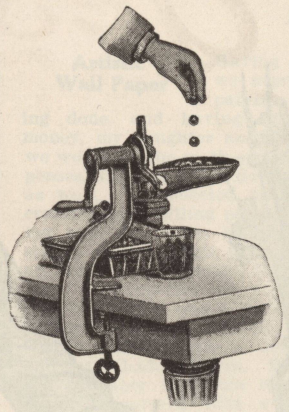
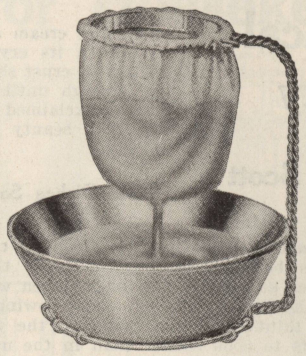
Simplifying Summer Housekeeping

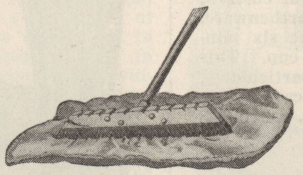
THIS department is under the direction of Miss Isobel Brands, who is associated with the Applecroft Experiment Station, at Greenlawn, Long Island. Here devices and household equipment are tested under actual home conditions. Manufacturers are at liberty to send samples for testing at the Station.



STONING cherries by means of a hairpin is a common but not altogether the best way. If much of this fruit is to be prepared it pays to invest in a small, practical stoner. This one can be adjusted to stone cherries of various sizes.

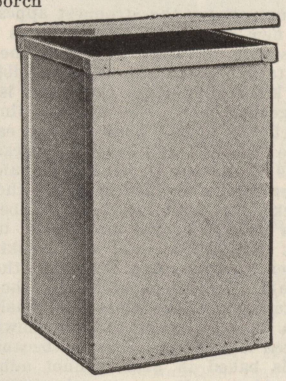


AT this season of the year there are many needs for a small strainer such as the one pictured. This consists of a wire stand and arm which hold a cheese-cloth bag. A bowl is set under the strainer, into which the contents of the bag can drip indefinitely. It is useful for small quantities of jelly.

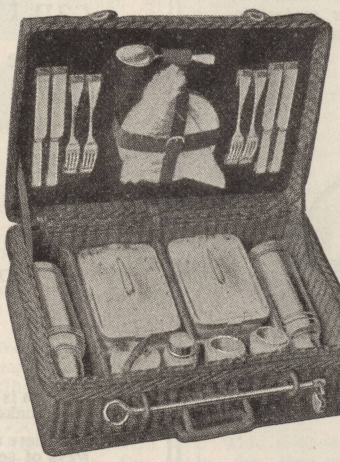


THE device pictured above is just the light, strong tool necessary to mop porch floor, tile, or linoleum. It consists of a seven-foot handle on which is mounted a set of rubber teeth. Any mop-cloth may be used with it. The teeth grab the cloth and keep it in place while moved across the floor.

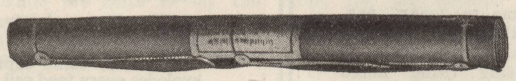
SANITARY and good-looking is this white enameled canvas laundry-basket. The usual basket of wicker becomes dirty, and is difficult to wash. This hamper can be scrubbed with a brush inside and outside.



IF the work of putting up fruits or vegetables is done on a large scale, a good, tested canner should be used. The one here illustrated is based on the water-pack method and is fitted with a thermometer. It is one approved by the Government and used extensively by them in their canning clubs for girls and women. It comes in two sizes and could easily be used by a number of women in common. Full directions and leaflets for unfailing canning are provided with it.

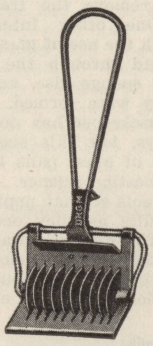


THE luncheon-kit shown is one means of giving the housekeeper a vacation, and offers a welcome change. Why not more meals out-of-doors? This kind of outdoor lunch-box comes fitted with two large dishes to hold salads, two vacuum bottles for hot or cold beverages, and a complete set, four each, of plates, cups, and cutlery. The whole is packed in a light, well-made basket. Other sets can be had with fewer or more dishes.

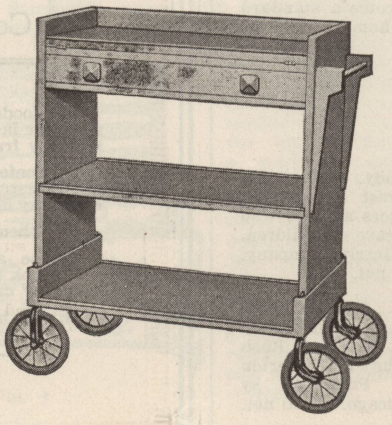


PRISCILLA readers, with their interest in embroideries, will welcome this centrepiece-roll made of heavy dark blue paper. It is fitted with tape and fasteners so that it can easily be made into a neat roll. The dark color will protect the most delicate materials.

ESPECIALLY useful in hot weather is this serving-tray or table. It is made of oak, fitted with tired wheels, and has a hinged compartment which can be lifted out and forms part of the table. A rack at the side is for towels. An entire meal may be loaded on this tray, which is wheeled from kitchen to porch, where it serves as both table and tray.



THE sandwich fork is a novel way of serving sandwiches. This is a fork fitted with expanding device, which projects the sandwich more daintily than if served with a knife, The handle is made of decorated china, and the fork of plated ware, and is an attractive addition to table equipment.



THIS small cutting device is helpful in preparing parsley, onions, and other vegetables. It is used by operating the metal blades up and down over the article to be cut, and the little metal shield prevents the material from clogging. It really is eight little knives combined in one, and thus cuts eight times as much and as fast. It is small and easily cleaned.

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Early Fruits and Vegetables

From Miss Farmer's School of Cookery

SPRING fruits and vegetables, attractively served on the dining-table, take the place of spring bitters, unattractively poured from a dark bottle. It is known that iron, phosphorus, and other mineral salts are in fresh fruits and green vegetables, and in this form they are much more readily assimilated by the system than when taken in the form of chemically prepared medicine. If lettuce were eaten twice a day the body would get no more than a needed amount of iron, and certainly a crisp salad is a delightful conveyor of spring medicine. Spinach, dandelion greens, and asparagus contain a generous supply of mineral salts, and should be served often.

NOTE.—In these recipes all measurements are made level. Measuring cups, divided into thirds and quarters, are used; also tea and table measuring spoons.

Almost all children are exceedingly fond of fruits and are always eager for whatever amount it is suitable to give them. They are not generally so pleased with vegetables, but they should, notwithstanding, be trained to eat them.

In cooking vegetables much of the mineral salts escape into the water. They should, therefore, be cooked, when possible, in a small amount, and the water saved for use in making soups and gravies.

Pineapple Cocktail

MATERIAL AND AMOUNT
Pineapple 1
Sugar .....1 cup
Water ..... ⅓ cup
Orange juice ... ½ cup
Grapefruit juice. ⅓ cup
Pink color paste

CUT fresh pineapple in one-half-inch slices, then in cylinders, using an apple-corer. Put in cocktail glasses and cover with syrup. For syrup boil sugar and water three minutes, cool, add orange and grapefruit juice, and color a delicate pink with a small amount of color paste.

Dandelions à la Béchamel

MATERIAL AND AMOUNT
Dandelion greens ½ pk.
Butter .....3 tbsp.
Flour .....2 tbsp.
Milk ..... ¾ cup

CAREFULLY wash young dandelions, cook in boiling, salted water until tender, then drain. Melt butter in hot omelet-pan, add dandelions and cook three minutes. Sprinkle with flour, stir thoroughly, gradually add milk, cook five minutes. Spinach may be used in the same way.

Asparagus Hollandaise

MATERIAL AND AMOUNT
Asparagus .....1 bunch
Butter .....2 tbsp.
Flour .....1½ tbsp.
Milk ..... ½ cup
Pepper ..... ⅛ tsp.
Cayenne, few grains
Egg yolks 2
Butter ..... ½ cup
Lemon juice ...1 tbsp.

PREPARE asparagus for cooking and boil in salted water until tender. Melt butter, add flour, and stir until well blended, add milk, and bring to boiling-point, add salt, pepper, and cayenne. Add egg yolks slightly beaten, and while stirring constantly, and keeping mixture hot but not allowing it to boil, add butter, bit by bit, and lemon juice. Arrange asparagus on platter or toast, and over it pour the sauce.

Strawberry Salad

MATERIAL AND AMOUNT
Strained honey . ½ cup
Eggs .....3 yolks
Salt ..... ½ tsp.
Paprika ..... ¼ tsp.
Lemon juice ...1 tbsp.
Cream .....1 cup
Cream cheese ..1
Cream .....2 tbsp.
Strawberries ...1 qt.

BRING honey to boiling-point, pour slowly, while beating constantly, onto egg yolks, beaten until thick and lemon-colored. Cook one minute, remove from fire, and stir occasionally until cool. Add salt, paprika, lemon juice, and cream beaten stiff. Moisten cheese with two tablespoons cream, shape like strawberries, using buttered hands, and sprinkle with paprika. Arrange cheese and strawberries on lettuce and pour honey dressing around them.

Rhubarb and Strawberry Preserve

MATERIAL AND AMOUNT
Rhubarb .....5 lbs.
Sugar .....5 lbs.
Strawberries .....2 qts.

WASH tender rhubarb and cut in one-half-inch pieces. Cover with sugar and let stand overnight, or until syrup has formed. Cook until tender. Hull and wash strawberries, add to rhubarb, and cook long enough to heat through thoroughly. Fill sterile jars and seal.

Jelly Panaché

MATERIAL AND AMOUNT
Gelatine .....1½ tbsp.
Water, cold .... ¼ cup
Water, boiling.. ⅓ cup
Strawberry
syrup .....1 cup
Cream .....2 cups
Jelly roll, small 1

SOAK gelatine in cold water and dissolve in boiling water. Add strawberry syrup, drained from one quart strawberries that have been standing with one cup sugar for several hours. Set bowl containing mixture in pan of ice water, and stir until mixture begins to thicken, then fold in stiffly beaten cream. Cut jelly roll in one-half-inch slices. Line a Charlotte russe mold with slices and fill with the mixture, chill, and unmold for serving.

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Some folks serve oats as vim-food—for their spirit-giving, energizing powers. Or for the young folks' sake. They think sometimes that oats are oats.

But oat grains vary vastly. So does the flavor of their flakes. And the way to make this dish delightful is to make it of Quaker Oats.

Prove this once if you think oat food important. Then you never will forget it.

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Except in Far West and South

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By Parcel Post

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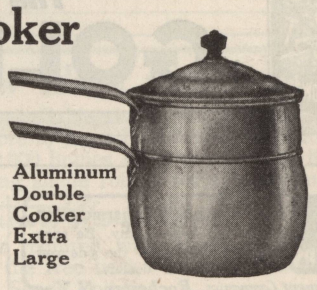
Quaker Oats are cooked perfectly in it, without loss of flavor or aroma. That is why we supply it. Over 700,000 homes are using our cookers now.



Aluminum Double Cooker Extra Large

Send us our trademark—the picture of the Quaker—cut from the fronts of five Quaker Oats packages. Send one dollar with the trademarks and this ideal cooker will be sent by parcel post.

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We asked the artist what he considered the chief charm of beautiful hair and he said, "I look for three things: even color, brilliance and a fluffiness that eliminates any hard, straight, definite lines." The easy attainment of just such hair results from proper care and choice of the right shampoo.

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SHAMPOO

is the daintily perfumed scalp stimulating hair cleanser which has been the favorite for years because it is made for hair washing only, and in addition to its cleaning properties is known to have a beneficial effect upon both hair and scalp. If troubled with dandruff, you will notice the first shampoo removes most of it, and after each succeeding shampoo you find the flakes smaller and fewer until they disappear.

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This is about three cents a shampoo. No good hair wash costs less; none is more easily used. Just dissolve a teaspoonful of Canthrox in a cup of hot water and your shampoo is ready.

Free Trial Offer To prove that Canthrox is the most pleasant, the most simple, in all ways the most effective hair wash, we will gladly send one perfect shampoo free to any address.

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A tablespoonful of Gold Dust, dissolved in a pail of hot water, forms an ideal solution for scrubbing floors and linoleum, and for cleaning windows, painted walls, bathtubs, etc.

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The Busy Cleaner

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SINCLAIR, Box 244, D-72, Los Angeles, Cal.

Flat-Iron Facts

By Josephine E. Toal

BEAUTIFULLY ironed table linen, dainty starched muslin curtains, smooth pillow-slips, fresh dresser-scarfs —such things lend an air of refinement to the home, while careless ironing gives the lie to otherwise good housekeeping.

The fast-becoming popular electric iron is doing away with a deal of ironing-day drudgery, but of necessity the rural districts are more or less at a disadvantage in this respect. Where the kitchen range must be kept going feverishly on ironing-day, it will be found a saving of fuel, time, and physical strength to have two sets of flat-irons and two pairs of hands busy at the same time. Ironing after one has become excessively weary is expensive business. It is economy to devote to the task the early hours of two mornings rather than to make the event an irksome ordeal in the attempt to get through in one day.

Preparing the Clothes Properly is Most Important

ONE of the first requisites to good work is clean irons and a clean, well-covered board. Padding and sheet should be firmly and snugly fastened to the ironing-board. It is useless to expect satisfactory results where the covering works up in a wad under the iron.

Proper dampening of the clothes is also a necessary preparation. Sprinkling the evening before ironing gives time for thorough and even spread of moisture and not time enough for the clothes to dry out. Cover the basket well and set in the basement or other damp and draftless place. In very hot weather — particularly during the dog-days — clothes should not lie too long dampened lest they mildew. It is better to shake out and dry those pieces which remain over for the second day's ironing, dampening them again at night.

Table linen should be sprinkled very wet and ironed with piping hot irons to give it lustre and stiffness. Wrinkles cannot be smoothed out of dry linen, Though for very thin table-cloths a little starch may be added to the bluing water, starch is for the most part undesirable for this fabric. Care must be taken to iron the linen thoroughly dry.

Starched and Embroidered Pieces

STARCHED clothes especially need to be thoroughly dampened. Thin starched fabrics have a vexatious way of drying out on the board before the iron has been all over them. The remedy lies in redampening ahead of the iron, with a wet cloth, rather than sprinkling again the entire garment with a sigh for lost labor. For best results, avoid ironing in a draft. Right here, well-ironed starched clothes are an impossibility without well-made starch. Too thick, lumpy, or half-cooked starch insures sticky irons and smooched clothes. A piece of butter the size of a bean dropped into the pan before taking the starch from the stove contributes to smooth ironing.

Embroideries should be turned over upon a folded towel or pad and ironed on the wrong side, to bring out the pattern, then the material pressed on the right side, avoiding the embroidery.

The Easiest Way to Accomplish the Best Results

A SLEEVE-BOARD is a most convenient addition to the ironer's outfit, making it possible to get up into the shoulder and cuff gathers without "ironing in" wrinkles and seams. It can be utilized also for other un-get-at-able places, such as shoulders and yokes.

If, unfortunately, a too-hot iron leaves a yellow spot, dampen the spot and lay the garment in the bright sunlight until dry. The mark will usually disappear, but if some trace still remains, repeat the process. Too much ironing yellows handkerchiefs. Iron on one side, turn over, and run flat-iron around the hem only. Nothing further is necessary than a little pressure of the fingers in folding. Very hot irons will scorch white flannels as surely as they will paper, and since the iron must be only moderately heated, the flannel should not be dampened too much; otherwise the cloth will scrub the iron, resulting in streaks on the fabric.

Keep a small basin of clean water and a bit of white cloth beside the ironing-board to remove accidental spots and dampen dry places.

One secret of good work is to iron the fabric until thoroughly dry, going over the wrong side of hems, tucks, and plaits. A garment taken damp from the ironing-board and put away in a crowded closet or drawer will come to hand when wanted by the wearer looking "as if slept in."

Folding and Putting Away the Clothes

MUCH of fine ironing's final success depends upon the disposal of the ironed clothes. Pillow-slips, sheets, towels may be kept in neat piles on the shelves of the linen closet. The table-linen drawer must always have careful handling, that its contents may not be rumpled. Boxes make convenient receptacles where the drawer cannot be reserved entirely for table-linen. Roll doilies to avoid creasing. Pasteboard mailing tubes, or a convenient length of broom-handle neatly covered with white cloth answer well for this purpose. A number of wire coat-hangers suspended from a towel-rack fastened to the closet wall are handy for hanging away starched waists and dresses in "unmussable" manner. Slip a safety-pin through the folded band of starched skirts, and pin to a tape between closet hooks. Boxes best preserve the freshness of handkerchiefs and neckwear. Aprons and underwear should be folded neatly away in dresser-drawers.

In ironing, fold ragged articles with the holes visible, to avoid future mistaking of the worn garment for a whole one. Place all to-be-mended pieces on a certain side of the clothes-bars, to receive attention before putting away. It is not necessary to iron every rag and tag that goes through the laundry. The really wise housewife will have an eye to the non-essentials. Knit underwear, hose, dish-towels, are some of the things for which mere smoothing and folding will suffice. The majority of the wash needs careful ironing, and good ironing is an art of which to be proud; but time spent needlessly at the ironing-board is time filched from more important demands.

Electricity a Help

TO be able to stand in a cool room and iron without change of iron or care of heating means, not only comfort, but actual safety. Many a doctor's bill has been directly traceable to overheating when ironing. And perhaps no one of the many electrical appliances that lighten the labors of a housekeeper has been of more real benefit than the electric iron. It is not so expensive as to be beyond the means of any one who is able to live in a house fitted for electricity. Fortunately, electricity is rapidly finding its way into rural districts, often arriving even before water systems or gas plants.

There are other advantages in using an electric iron. The heat is so distributed that the point and sides of the iron are hotter. This makes the effort correspondingly less, and does away with the necessity for using main strength to make the iron do its work. No pressure at all is necessary; the iron glides easily over the surface of the material, doing its work without the expenditure of muscular effort required by the old-fashioned iron.

Our Rule: Accept no advertising we cannot guarantee.

Dainty Cookery for Invalids

[CONCLUDED FROM PAGE 34]

Barley Milk Soup

MATERIAL AND AMOUNT	
Pearl barley	2 tbsp.
Cold water	2 cups
Milk	4 cups
Butter	4 tbsp.
Salt	½ tsp.

WASH the barley in several waters, and cook in a double boiler with the water, milk and butter for three hours, or until quite soft and creamy. Then add the salt and pepper, if it is allowed.

Barley contains less fat than wheat, but is richer in mineral matters, and is lighter and less stimulating than either wheat or oats.

Filets of Flounder on Toast

MATERIAL AND AMOUNT	
Small flounder	1
Water	6 tbsp.
Toasted bread	1 slice
Corn-starch	½ tsp.
Chopped parsley	1 tsp.
Butter	1 tbsp.
Salt	¼ tsp.
Lemon juice	1 tsp.

FILET the flounder, wipe the pieces lightly with a cloth, and season with a little salt and lemon juice, then roll them up with the skin side inside. Place these rolls in a small saucepan with the water and butter, and cook slowly for ten to fifteen minutes, then lift them out carefully. Arrange them neatly on pieces of toast, and keep them warm while you make the sauce.

Mix corn-starch smoothly with a little cold water, add it to the liquid in the saucepan, and stir until boiling, then add the parsley, cook three minutes longer, and strain over the fish. The yolk of an egg may also be added to the sauce at the last.

Steamed Chop

MATERIAL AND AMOUNT	
Mutton chop	1
Salt	¼ tsp.
Butter	½ tbsp.

WIPE the chop with a damp cloth. Trim off most of the fat, and make it as neat in shape as possible. Grease a plate with the butter, put in the chop, and place it over a pan one-half full of fast boiling water. Sprinkle with the salt, cover with a piece of buttered paper, and then with a basin or a saucepan lid. If water boils away too much, add more. Cook twenty minutes, then turn the chop, and cook twenty minutes more. Serve at once, together with any juice that has run from it. This is one of the most digestible ways of cooking a chop.

Chicken Stewed in Milk

MATERIAL AND AMOUNT	
Breast of chicken	1
Milk	¾ cup
Mace	½ blade
Flour	1 tsp.
Butter	½ tbsp.
Salt	¼ tsp.
Pepper	⅛ tsp.

REMOVE skin and cut the breast of chicken into small pieces. Put these in a jar with the milk, mace, and seasonings. Put on the lid, and tie a piece of white greased paper over it, place jar in a saucepan with enough hot water to reach one-half way up the sides. Cover the pan and simmer gently until the chicken is quite tender. Lift out the pieces of chicken on to a plate and keep them hot. Strain the milk into a saucepan. Moisten the flour with two tablespoonfuls of cold milk, and add it to the milk in the pan. Stir over the fire until it boils and thickens, adding more seasoning if necessary. Stir in the butter, and pour this sauce over the pieces of chicken. Serve hot.

An Irish Moss Drink

MATERIAL AND AMOUNT	
Irish moss	1 oz.
Cold water	2 qts.
Sugar	2 tbsp.
Lemon juice	½ tbsp.

WASH the Irish moss thoroughly, and soak it overnight in cold water. Then lift it out, put it into a saucepan with the two quarts of cold water, and simmer for four hours. Strain, and add the sugar and the lemon juice.

The nutritive value of Irish Moss is considerable; and, on account of the amount of mucilage it contains, it is used as a remedy in diseases of the chest. It also contains iodine and sulphur.

To make an Irish Moss blanc-mange use one ounce of Irish Moss with a quart of milk and sugar, and flavoring to taste.

Embroidered Linens

ILLUSTRATIONS ON PAGE 14

No. 16-5-45. TRAY CLOTH. *Size,* 15 x 20 *inches.* Design stamped on oyster-white linen, for hemstitching, 60 cents. Cotton for working, 14 cents extra. Perforated stamping pattern, 25 cents. Transfer pattern, 10 cents.

No. 16-5-46. NAPKIN. *Size,* 16-*inch.* Design stamped on oyster-white linen, for hemstitching, 35 cents. Cotton for working, 7 cents extra. Perforated stamping pattern, 15 cents. Transfer pattern, 10 cents.

No. 16-5-47. TRAY CLOTH. *Size,* 15 x 20 *inches when finished.* Oyster-white linen, not stamped, 30 cents. Black and white block pattern of design, Penelope canvas, and silk for working, 40 cents extra; block pattern, canvas and cotton for working, 30 cents extra.

No. 16-5-48. NAPKIN. *Size,* 16-*inch.* Oyster-white linen, not stamped, 20 cents. Black and white block pattern of design, Penelope canvas, and silk for working, 35 cents extra; block pattern, canvas, and cotton for working, 25 cents extra.

NOTE. — The black and white block pattern of Nos. 16-5-47 and 16-5-48 is supplied, without material, for 15 cents.

No. 16-5-49. BUREAU-SCARF OR TABLE-RUNNER. *Two sizes.* Design stamped on oyster-white linen, 18 x 48 inches, 75 cents; 18 x 57 inches, 85 cents. Cotton for working, 18 cents extra, or silk for working, 50 cents extra. Perforated stamping pattern, 20 cents. Transfer pattern, 10 cents. A diagram showing how to place the colors will be sent with each pattern.

No. 16-5-50. GUEST-TOWEL. *Size,* 16 x 24 *inches.* Design stamped on fine linen huckaback, 50 cents. Cotton for working, 9 cents extra, or silk for working, 30 cents extra. Perforated stamping pattern, 20 cents. Transfer pattern, 10 cents.

No. 16-5-51. GUEST-TOWEL. Fine linen huckaback, 16 inches wide, 60 cents a yard. Blue and rose cotton for weaving and darning one towel, 27 cents extra, or silk, 45 cents extra.

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FOR a really cool, comfortable kitchen there's nothing like the Boss Oil-Air Stove. The perfected Oil-Air burner heats quickly and cooks without making you uncomfortable. And so economical! It burns nearly 1000 times as much air as oil. Why, the very saving in fuel will soon pay for the Boss.

You can have it of your dealer, complete with glass oil tank, either 2, 3, 4 or 5-burner type, with or without high shelf.

ALWAYS BOSS AHEAD
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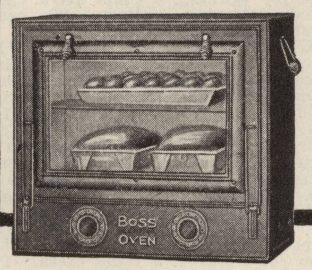
Of course the Boss Oven works perfectly on the Boss Oil-Air Stove, but it's so complete that it bakes just as well on oil, gas or gasoline stoves. You know the comfort and pleasure of baking with a glass door oven. Combine this with the absolute cooking satisfaction of the Boss Oven and you will know why nine hundred thousand homes are now using the Boss.



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Eight inches square Five inches high

I teach you to make them. Also other cakes. They bring $2.00 per loaf — profit $1.50. My methods are original and different. Never fails. Particulars free.
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SALADS 150 choice recipes; all kinds for all occasions; send 15c for booklet.
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The Palisade Manufacturing Co.
215 Clinton Avenue West Hoboken, N. J.

Maltese Crochet for Towels

[CONCLUDED FROM PAGE 32]

No. 16-5-73

With white crochet cotton No. 40, make a strip of Maltese lace with 2 d's in middle and 135 loops in length.

LOWER EDGE. *1st row*—sl st into a 3-loop cluster (with loop on hook, insert hook from back through three straight loops of Maltese, bring forward to usual working position and make a sl st), * ch 3, 1 d into next cluster, ch 4, 1 d t in next cluster, ch 4, another d t in same cluster, ch 4, 1 d in next cluster, ch 3, 1 d in next cluster. Repeat from * 10 times. *2d row*—sl st in first cluster, * ch 1, and make 4 t with 1 ch between each, over the 4 ch, ch 1, 5 t with 1 ch between each, over 4 ch, ch 1, 4 t with 1 ch between each, over next 4 ch, ch 1, 1 d over 3 ch, ch 1, 1 d over next 3 ch. Repeat from * to end. *3d row*—With No. 30 blue crochet cotton sl st into first cluster * (ch 4, 1 d over 1 ch), around scallop, until you have fastened into the last ch between t and d of last row, 1 d over 1 ch, 1 d over first 1 ch of next scallop, and repeat from *.

Interlace another strip of Maltese to strip just finished. Take both strips of Maltese in left hand, in the same manner in which you would hold two pieces of cloth to be overhanded together. Now slip the forefinger between the strips, insert hook *from back* through first loop of front strip, turn hook to usual position, * insert through opposite loop of back strip, and draw through front loop. Insert hook through next front loop to left, from back as before, and draw through loop on hook. Repeat from * to end, tie or sew last loop to hold in place, and join ends.

A larger bone hook will make the interlacing easier, and the work should be examined frequently, as it progresses, for it is very easy to miss a loop.

To upper loops of the strip work a sl st through two loops, twisting as before, ch 5 *, 1 t in next 2-loop cluster, ch 2, and repeat from * to end.

For flowers use four strands of embroidery floss, blue, yellow, and green.

Of the blue floss, on same staple, make a strip of Maltese 13 loops in length with d's worked slightly to one side with short loops in centre as follows: Having loop on hook, insert hook from back through two straight loops, bring hook around to usual position, then continue to twist the loops until the needle is again in working position, when a sl st is made. Do this all around, drawing the sl sts as tight as possible to form centre. Fasten thread at back.

Make five flowers and sew to toweling with a tiny stitch over the end of each loop, and fill centres, inside of sl sts, with French knots of yellow floss.

With the green floss, make two similar strips of Maltese 9 loops long. Leave enough thread at both ends to sew down to toweling, and at upper end simulate 3 loops with needle.

Sew all loops to towel, like flowers, and outline at lower ends for stems.

Gifts for Graduates

ILLUSTRATIONS ON PAGE 13

No. 16-5-36. HEMSTITCHED HANDKERCHIEF. *Size, 11-inch.* Wreath and one letter stamped on a hemstitched linen handkerchief, 25 cents. White cotton for working, 3 cents extra. Perforated stamping pattern of wreath and one letter, 8 cents. No transfer pattern.

No. 16-5-37. HANDKERCHIEF. *Size, 11-inch.* Scalloped edge stamped on white handkerchief linen, with medallion and one letter stamped on blue, pink or lavender linen, 25 cents. White cotton for working, 6 cents extra. Perforated stamping pattern, 20 cents. Transfer pattern, 10 cents.

No. 16-5-38. MATINÉE AND CAP. Design and outline for cutting matinée and cap stamped on white, pink, or blue silk muslin, $1.35. Cotton for working, 44 cents extra, or silk for working, $1.10 extra. Shadow lace for matinée and cap, $2.25. Perforated stamping pattern of design with outline for cutting, 60 cents. No transfer pattern.

No. 16-5-39. PIN CASE. Design stamped on green, pink, blue or tan linen, with white silk muslin (not stamped) for lining, 15 cents. White cotton for working, 3 cents extra. Perforated stamping pattern, 10 cents. No transfer pattern.

No. 16-5-40. HANDKERCHIEF CASE. Design stamped on green, pink, blue or tan linen, and white silk muslin for lining, 25 cents. White cotton for working, 6 cents extra. Perforated stamping pattern, 20 cents. Transfer pattern, 10 cents.

No. 16-5-41. COVER FOR BOOK OF POWDER LEAVES. Design stamped on green, pink, blue or tan linen, and white silk muslin (not stamped) for lining, 20 cents. White cotton for working, 3 cents extra. Perforated stamping pattern, 10 cents. No transfer pattern.

No. 16-5-42. CAMISOLE. Design stamped on blue, pink, or white silk muslin, 50 cents. Pink, blue, or white silk for working, 15 cents extra, or cotton for working, 10 cents extra. Mercerized crochet cotton, three balls, blue, pink, or white, and a steel crochet-hook No. 10, for crocheting yoke, 27 cents. Perforated stamping pattern of embroidery design, 25 cents. No transfer pattern.

No. 16-5-43. HANDKERCHIEF. *Size, 12-inch.* Butterfly stamped on white linen and pink, blue, lavender, or white linen (not stamped) for handkerchief, 20 cents. White cotton for embroidering design and crocheting edge, 6 cents extra. Steel crochet-hook No. 11, 6 cents. Perforated stamping pattern, 10 cents. No transfer pattern.

No. 16-5-44. UNDERBODICE. *Sizes, 38 and 42 only.* Design stamped on a ready-made underbodice of voile, $1.00. Cotton for working, 18 cents extra. No perforated or transfer patterns.

Stamping paste, 10 and 25 cents a box.

Veranda Embroideries

ILLUSTRATIONS ON PAGE 7

No. 16-5-14. CHAIR BACK. *Size, 16 x 24 inches.* Design stamped on gray Art linen, with same material for back, 45 cents. Couching cord and cotton for working, 35 cents extra, or silk and couching cord, 55 cents extra. Perforated stamping pattern, 20 cents. Transfer pattern, 10 cents.

No. 16-5-15. CHAIR BACK. *Size, 12 x 16 inches.* Design stamped on gray Art linen, with same material for back, 35 cents. Couching cord and cotton for working, 30 cents extra, or silk and couching cord, 45 cents extra. Perforated stamping pattern, 20 cents. Transfer pattern, 10 cents.

No. 16-5-16. SQUARE TABLE-COVER. *Size, 36-inch.* Design stamped on gray Art linen, 60 cents. Couching cord and cotton for working, 60 cents extra, or silk and couching cord, $1.15 extra. Black mercerized crochet cotton, one ball, and a steel crochet-hook No. 3, for edge, 40 cents. Perforated stamping pattern, one-half design (reversible), 45 cents. No transfer pattern.

No. 16-5-17. BAG FOR MAGAZINES AND PAPERS. Design stamped on gray Art linen, 30 cents. Couching cord and cotton for working, 35 cents extra, or silk and couching cord, 65 cents extra. Perforated stamping pattern, 25 cents. Transfer pattern, 15 cents.

No. 16-5-18. COVER FOR GRASS MAT. Design stamped on gray Art linen, with same material for back, 35 cents. Tan bias binding, 8 cents extra. Couching cord and cotton for working, 30 cents extra, or silk and couching cord, 55 cents extra. Perforated stamping pattern, 25 cents. Transfer pattern, 10 cents.

No. 16-5-19. ROUND BOX PILLOW. *Size, 18-inch.* Design stamped on gray Art linen, with same material to complete pillow, 50 cents. Tan bias binding, 12 cents extra. Couching cord and cotton for working, 30 cents extra, or silk and couching cord, 55 cents extra. Perforated stamping pattern, 25 cents. Transfer pattern, 10 cents.

No. 16-5-20. OBLONG PILLOW. *Size, 15 x 22 inches.* Design stamped on gray Art linen, with same material for back, 40 cents. Couching cord and cotton for working, 25 cents extra, or silk and couching cord, 45 cents extra. Perforated stamping pattern, 25 cents. Transfer pattern, 15 cents.

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Perhaps **your** church has a mortgage to be lifted, furnishings to be paid for, an addition to be built or repairs to be made—any of which will draw heavily upon the treasury.

You can easily and quickly provide from $100.00 to $250.00 toward such expenses by assisting us to introduce The Modern Priscilla to the women of your community. Every member of your Guild or Society can participate and our plan enables you to offer full value for every dollar received. Moreover, you can use our plan year after year, insuring a dependable annual income for your church.

Hundreds of churches are using our Plan right along in preference to the usual methods of raising funds. If you are interested in raising money for your church, hospital or any other local institution it will be worth your while to learn about our offer. Drop us a postal card today—asking for particulars of our "Church Plan." Address:

Manager, Agency Division
The Modern Priscilla
85 Broad Street, Boston, Mass.

Baby's Outfit

Complete $5.88

36 pieces—newest designs—finest materials—dainty—durable. Boxed securely for instant shipment, ready for baby's arrival. **We save you half** on Baby's outfit. You could not duplicate this at twice the price buying garments singly.

You Could Not Buy the Materials Alone for $5.88

1 dainty nainsook dress, hand embroidered yoke, embroidery edging neck and sleeves; 1 fine nainsook dress, round yoke and embroidery, lace edging neck and sleeves; 2 fine nainsook bishop slips; 1 long muslin skirt, lace edging ruffle with pin tucks, waist top; 1 fine muslin skirt, plain hem, waist top; 3 flannelette skirts; 2 flannelette kimonos, collar and cuffs figured flannelette; 1 white flannelette sacque, shell crochet; 2 pairs all wool knitted bootees; 2 pairs fine white stockings, over one-half wool; 2 vests, medium heavy, wool mixture; 2 wool and cotton mixed flannel pinning bands; 1 water-proof hygienic diaper cover; 1 baby record book; 1 baby's health book; 1 book safety-pins, 3 sizes; 12 large bird's-eye diapers.

Free Baby Book Write today for our New Baby Book showing largest number of outfits to select from. Just what you want. Book is free.

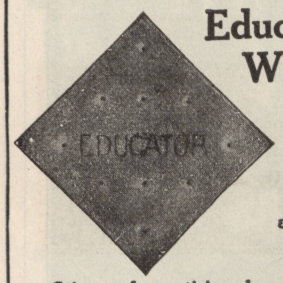
Montgomery Ward & Co. Dept. F42

New York Chicago Kansas City Ft. Worth Portland

Write house most convenient

Better than Bread

Educator WAFERS



Make everything else **Taste Better** and make you **Want to Eat**

Crisp and appetizing, because made from Educator Entire Wheat Flour; these Wafers are served on thousands of tables daily as bread.

5 Pound Family Can Post Paid in U. S. A. **$1.00** and your Grocer's Name

Baby Educator Food Teething Rings quiet teething babies

Johnson Educator Food Co. 18 Batterymarch St., Boston

EDUCATOR CRACKERS

Is your baby protected?

STERIZOL

THE PERFECT ANTISEPTIC

is an antiseptic in powder form. A teaspoonful of Sterizol in baby's bath will not only prevent Prickly Heat, Nettlerash, Eczema, but will soothe and quiet on the hottest day.

Thousands of women have made themselves independent with their earnings from this permanent, exclusive business, which requires a capital of only $12.00. Booklet "Who We Are And What We Do" sent without obligation.

Sterizol Laboratories Dep't A. Fostoria, Ohio

Adjustable Hose and Garment Supporters *for Growing Children*

Endorsed by all Physicians BECAUSE

Cannot injure soft, compressible bones of growing child. Weight suspended entirely from shoulders. Stomach protected against pressure and binding—usual strain at hips entirely avoided. Adjustments over shoulders and waist.

Every Mother appreciates economy, simplicity and advantages for the child's health and comfort. SENT POST-PAID, 40c.

Lady Agents wanted. Write for *permanent income* proposition on this and other quick selling home specialities.

THE HOLLEY COMPANY, 134 Elm Street, Rochester, N. Y.

Friendship "Baby" Bracelet

With Baby, Daddy, Mama, Grandma, Grandpa, Sister, Brother, Aunty, 1916 or 3 Initials Engraved Free. Links 12c each. Complete 8 Link Bracelet 84c. Either plain or beaded design. Start with Link and Ribbon we give Free with first 12c order or more.

STERLING SILVER and ROLLED GOLD

Friendship Jewelry Co., 83 Chambers St., Dept. 463, New York

LEARN NURSING Study it at odd moments without interfering with your present duties. Write for free booklet and special low offer.

R. I. COLLEGE OF NURSING, Dept. D, PROVIDENCE, R. I.

Cereal Foods

NOTE.—*Dr. Kent will be glad to answer any queries which* PRISCILLA *mothers may wish to make as to the health and well-being of their children, provided a stamped and addressed envelope is enclosed for reply. Address,* MAUDE KENT, *care Modern Priscilla, 85 Broad Street, Boston.*

A WELL-KNOWN physician expressed his opinion of cereal breakfast foods, when he said: "If you must eat breakfast foods, eat your breakfast first." While amusing, that is a misleading statement. Without addition, a cereal will not make a satisfying meal, but it may be made the most important part of a substantial meal. Digestive disturbances are likely to follow a too steady diet of cereals without an admixture of vegetables and fruits. There is no doubt that we all eat too much meat, and this is especially true of children. It is not uncommon to have a mother say that her children want meat at every meal. Two or three times a week is quite sufficient, with a properly balanced diet.

Use of Bran

FEW housekeepers appreciate the value of bran, either uncooked or in bread and muffins. Because of its bulk, bran is highly laxative and in nine out of ten families there is a need for laxative food. Sedentary habits and meat eating are constipation causes; when this trouble exists, two or three tablespoonfuls of sterilized bran should be eaten at least once a day—with cereals, in soup, or with fruit sauce; many people take it with milk and a pinch of salt.

Raw Cereals

SOME vegetarian enthusiasts advocate raw cereals. Doubtless the number of persons who would care for raw cereal foods in any considerable amount is limited, but those who wish them can readily purchase cleaned, raw grains which, though hard, can be masticated without any special difficulty. Raw cereal breakfast foods and other products made from the uncooked grains are also on the market, in which the hard kernel has undergone some special treatment which makes it a more convenient article of diet than the raw whole grain.

It is sometimes claimed that raw foods possess special virtues because some vital principle or life force in them has not been destroyed by cooking. Such views are not supported by scientific experimental evidence. On the other hand, there is no reason to suppose that uncooked cereal foods are unwholesome if clean and free from bacteria, and they are especially useful in counteracting constipation on account of the large amount of indigestible crude fibre which they supply.

The cereal breakfast foods as a class, it seems fair to say, are ordinarily free from adulteration. Various experiment station chemists and public analysts in States having pure-food laws have examined the brands on the market, and found that, as a general rule, they were made from good sound grain without admixture of harmful substances.

Cereals supply actual digestible nutrients to the body more cheaply than any other class of foods except the dried legumes. The less expensive kinds of breakfast foods are as economical as flour or the other forms of cereals with which they may justly be compared. The comparatively expensive ready-to-eat brands do not yield any extra nutritive value for their higher cost, and, so far as can be seen from the available evidence, their only advantage lies in their convenience and cleanly packing, and the pleasant variety they offer.

Old-Fashioned Dishes

IN early times there were many ways of preparing grains and meal, such as frumenty and the good King Arthur's famous "bag pudding." The partially cooked and ready-to-eat cereals have become so popular of late years that the old-fashioned ways of cooking the grains are less common than formerly. The ingenious housekeeper can, however, secure considerable variety in her breakfast cereals by the use of the simple meals or grains.

One of the dishes which the early New England settlers doubtless copied from their Indian neighbors is the homely "corn-meal mush," or hasty pudding, which is easily made by boiling ordinary corn-meal in milk or water. If properly cooked, it is a very nutritious and economical dish, and has the further advantage, dear to the thrifty housewife, that the "left-over" portion will be relished if cut in slices and fried. Another popular way of using certain varieties of corn is as popped corn.

Hot-Weather Helps

IF the labor of cooking is taken into account, especially in hot weather, crackers in milk may well be substituted for the ready-cooked breakfast cereals. Crackers are similar to the regular breakfast foods in composition. Again I wish to call attention to the great value of the cracker rings for babies. Nor should it be forgotten that as a rational, palatable, and economical dish, bread and milk ranks very high.

There are reasons for believing that there is a growing tendency in this country to use less meat at all meals, perhaps, excepting dinner. This, of course, increases the importance of cereal foods as part of the diet.

Cereal breakfast foods of different kinds are used to a greater or less extent in the preparation of made dishes. Thus, a spiced steamed pudding may be made from oatmeal, and very palatable little cakes can be made from some of the dry flaked cereals. Hominy and corn-meal mush are standard foods sometimes served with chicken and other meat dishes, and boiled rice is a common substitute for potatoes or other starchy foods. The manufacturers of certain classes of goods have taken great pains to devise recipes for their use in making desserts, and as ingredients of other dishes.

For Baby and Grandma

IN the diet of young children cereal foods are of much value. The cereal breakfast foods, when they agree with the children, are wholesome and reasonably economical articles. When eaten, as is usually the case, with milk or cream they are an important addition to the diet. The ill-effects sometimes noted may usually be avoided if excessive amounts of sugar are not added. Dates, prunes, or figs, which are sometimes cooked with cereals, not only are palatable and wholesome, but also offer variety.

Cereal breakfast foods of different sorts are also valuable foods for the aged, as when properly cooked they are soft and easily taken care of in the digestive tract. They are often preferred to more hearty foods, and their use is certainly rational.

In invalid dietetics cereal foods are almost indispensable, and the standard flours and meals and the more modern prepared breakfast and special cereal foods all find their place, either when cooked in ordinary ways or for the preparation of gruels or other special dishes.

Maude Kent M. D.

Adeline Keller New York, N.Y.

A Mellin's Food Girl

The Mellin's Food Method of Milk Modification

has brought comfort to thousands of homes.

Write today for a trial-size bottle of Mellin's Food for your baby.

Mellin's Food Company Boston, Mass.

Stork Sheeting TRADE WATER-PROOF MARK

FOR BABY'S CRIB

Use the hygienic waterproof sheeting that really protects.

Look for the STORK trade mark. Genuine Stork is pure white, light, soft, pliable. It is not heating, creates no perspiration, chafing or irritation. Easily cleaned—always fresh, dainty, sweet. 36 inches wide, light or heavy, $1.00 a yard; 54 inches wide, heavy weight only, $1.50 a yard. GET THE GENUINE. If your dealer does not have Stork Sheeting write to us.

STORK TRADE MARK

THE STORK CO., Dept. 23-W, Boston, Mass.

Reg. U.S. Pat. Off. *Makers of Stork Shoes, Stork Pants, etc.*

Summer Preparedness for BABY

"Little Chick" White Duck "Play Slipper" Comfortable and Cool

Elk Sole—Nature Shape

Sizes 2 to 5 **50c** Add 5c per pair for postage

Next run of sizes 5½ to 12, 85c

Catalog of NON-SLIP Baby Shoes FREE

Lady Agents Wanted

Little Chick Shoe Co., Dept. M.P. 130 No. 5th Ave., Chicago

Maternity Skirt Pattern and Baby Record GIVEN FREE with

My **new outfit** containing **30 patterns** and directions for long, or **10** for short clothes, sent in **plain envelope**, for 25c. **Write today** for Free **Baby Record**, copies of **Hints to Expectant Mothers**, also catalogue of **Baby's Pretty Clothing**, and **coupon valued at 25c.**

MRS. C. K. ATSMA, Box 386, Newark, N. J.

MORE HOME TO THE HOUSE

YOU can make your porch the favorite gathering place for all the family—a shady, secluded refuge from the summer sun, an ideal sleeping room on summer nights, by equipping it with

AEROLUX NO-WHIP PORCH SHADES

Made of Aerolux Splint Fabric, they shut out sun yet let in light and air. **Aerolux No-Whip Attachment,** an exclusive feature, prevents whipping in the wind. Furnished in different grades and colors at moderate prices. An architectural adornment to any home.

Aerolux Splint Fabric Awnings do not absorb and retain heat, but keep it out.

Write for illustrated catalog

THE AEROSHADE COMPANY
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Will Beautify Every Room in Your Home

LIQUID VENEER

It polishes and cleans so well that it will even improve the finish of a BRAND NEW piano, brand new piece of furniture or a newly finished room. Send 8c in stamps for a liberal trial bottle.

BUFFALO SPECIALTY CO.
361 Ellicott St. - - - Buffalo, N. Y.

A WOMAN FLORIST

6 Hardy Everblooming Roses

On their own roots ALL WILL BLOOM THIS SUMMER

25c

Sent to any address post-paid; guaranteed to reach you in good growing condition

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Lady Mary Ward, Yellow, with Red
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SPECIAL BARGAINS

6 Carnations, the "Divine Flower," all colors, 25c.
6 Prize-Winning Chrysanthemums, - - 25c.
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10 Lovely Gladioli, - - - - 25c.
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Any Five Collections for One Dollar, Post-Paid. Guarantee satisfaction. Once a customer, always one. Catalog Free.
MISS ELLA V. BAINES, Box 47, Springfield, Ohio

Don't give Mosquitoes a chance to come in through the windows

When you raise the sash or screen to adjust the shutters, you give flies and mosquitoes a splendid opportunity to come into the house. Install the

Mallory Shutter Worker

Operated from the Inside

on all your shutters and eliminate this. You can then close, open or bow your shutters from the inside without opening the window or screen. It is a wonderful all-year-round convenience, because no matter in what position the shutters may be, they are automatically locked—the wind cannot slam them. Very easy to install; the cost is trifling; the convenience worth many times the cost. Write for detailed descriptions.

Mallory Manufacturing Co.
426 MAIN ST., FLEMINGTON, N. J.

Not too small to be homelike and comfortable

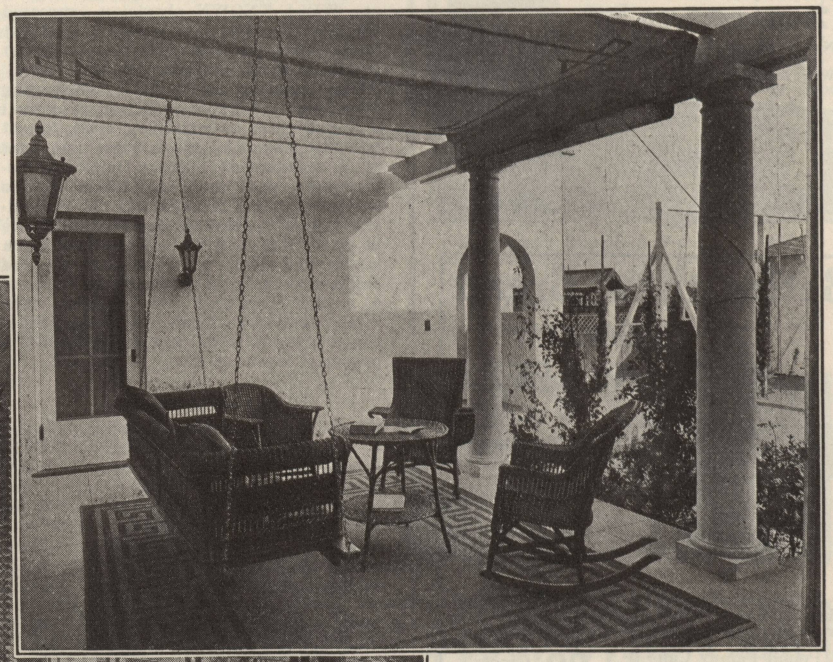
Verandas to be Lived In

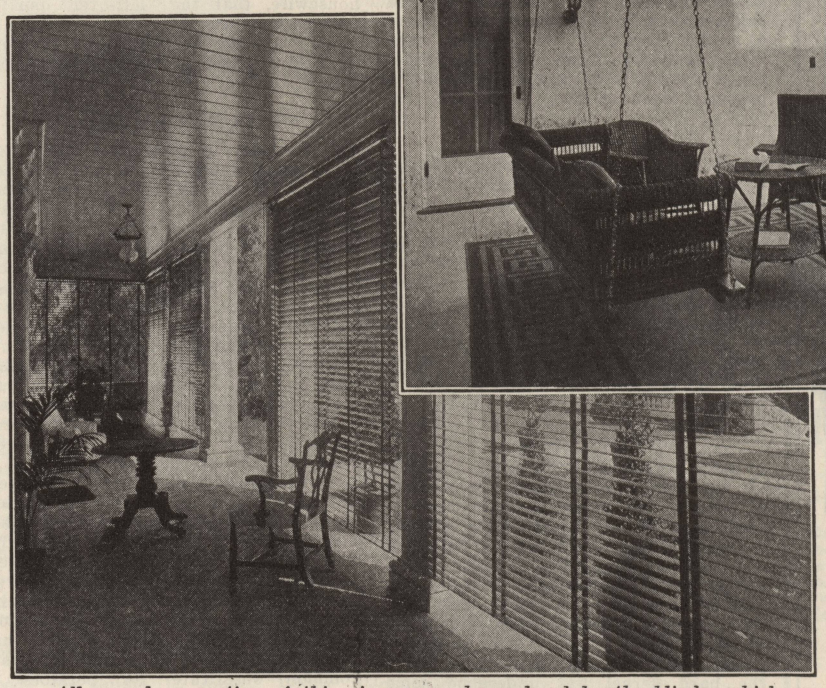
By
Charles Alma Byers

BECAUSE the interior of the house is more permanently equipped for comfort, we are apt to make remaining indoors a habit, even after the warm days of summer have come. Therefore, to be successful, a porch or veranda must, so far as possible, comprise an open-air living-room, cozily and comfortably furnished. Add a few vines, flowers, and other greenery, a few screens or awnings, and your veranda will be the most "lived in" portion of the house.

WITH the hope of offering a few appreciable suggestions which may be helpful, we are illustrating a number of verandas that have proved particularly enjoyable to their owners.

The illustration above proclaims that even the tiny porch may be made an inviting retreat, by the use of a screen, potted plants, and simple furniture that bespeaks comfort.





All or only a portion of this piazza may be enclosed by the blinds, which are hung along its entire length.

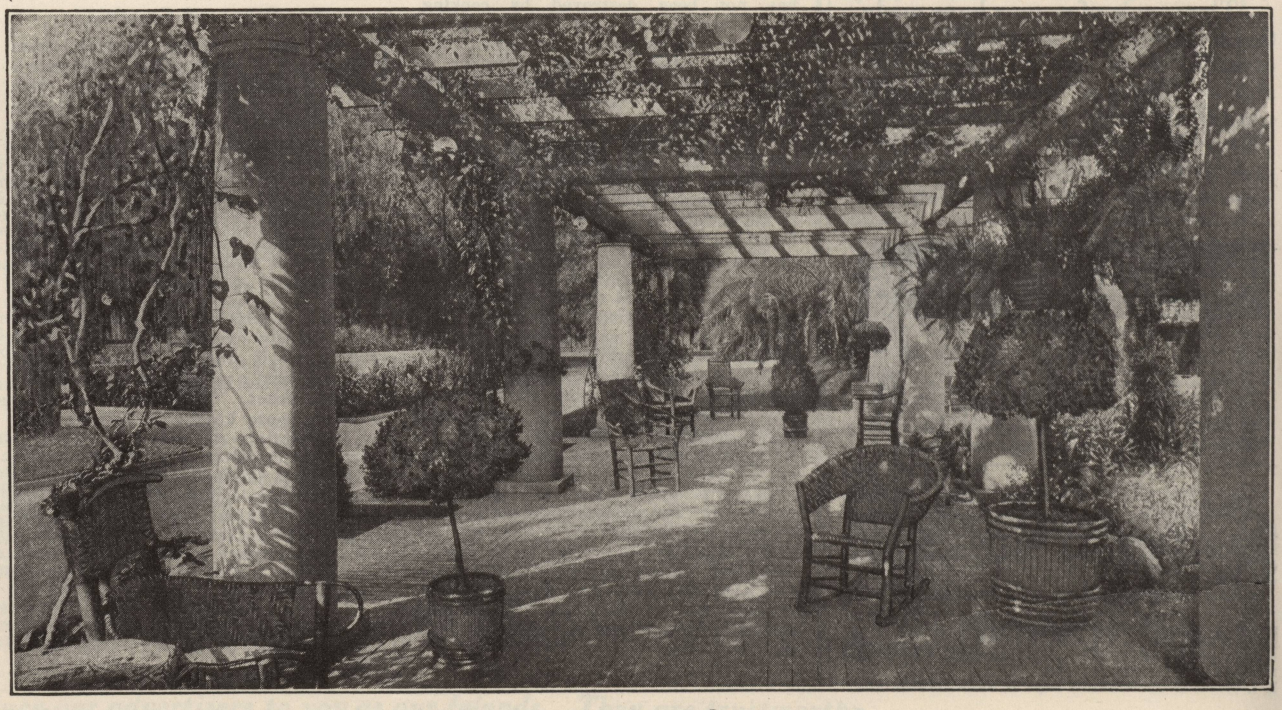
An ample rug gives a homelike appearance to the veranda of the cement house, and the small table and comfortable chairs suggest afternoon tea.

Hickory chairs are exactly suited to the pergola below, and the potted bay trees seem to unite pergola and garden.

IN the rear of a cement house is the cozy veranda, illustrated above, a canvas arranged to slide on wires along the overhead beams offers protection from the sun, and there are blinds to be lowered along the outer edge.

At the left is a veranda that extends along the entire front of the house. It is floored with old gold brick and a single table and comfortable chairs constitute the entire furnishings.

Below is a charming example of the pergola, that is becoming increasingly more popular. It joins the rear of the house.



26 children were poisoned last year in only 11 states

Fly Poison Kills More Children Than All Other Poisons Combined

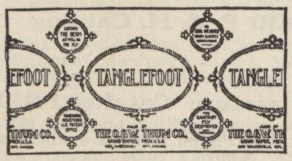
For Safety's Sake, Use

Is there in your home, anywhere within baby's reach, a saucer of arsenic poisoned paper floating in water, or a can with a sweetened poisoned wick?

During 1915, 26 cases of fly poisoning were reported from 11 states; in 1914, 46 cases from 14 states. *Fly poison kills more children than all other poisons combined.*

Yet fly poison still is left unguarded except in the homes where mothers have learned that the *safe, sure, non-poisonous,* efficient fly catcher and destroyer is

TANGLEFOOT

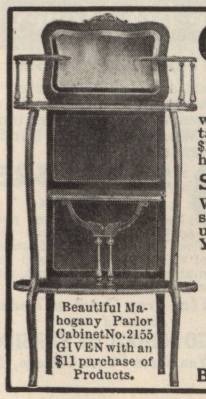


The Journal of the Michigan State Medical Society comments thus in a recent issue:

"Symptoms of arsenical poisoning are very similar to those of cholera infantum; undoubtedly a number of cases of cholera infantum were really cases of arsenical poisoning, but death, if occurring, was attributed to cholera infantum.

"We repeat, arsenical fly destroying devices are dangerous and should be abolished. Health officials should become aroused to prevent further loss of life from their source. Our Michigan Legislature, this last session, passed a law regulating the sale of poisonous fly papers."

The O. & W. Thum Co.
Grand Rapids, Mich.



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WITHOUT EXPENSE

This beautiful Parlor Cabinet would cost you $8 or $10 at retail. We give it to you with an $11 purchase of Larkin Household Supplies.

SEND NO MONEY

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Describes and illustrates our 600 Products and 1600 Premiums. Send postal today —Address

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Beautiful Mahogany Parlor Cabinet No. 2155 GIVEN with an $11 purchase of Products.

The Eager Internal Bath Appliance

Is the one **altogether safe** (*a syringe operated by weight of body*). You want the best, we have it. We challenge comparison. Its use cleans the body of auto-poisons and purifies the blood stream. Complete outfit, **$6.** Our combination, **$3.50,** fits your own water bottle. Send two cent stamp to Department M. P. for illustrated booklet.

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How to Play Piano or Organ In One Hour

A Detroit musician has invented a new method by which any little child or grown person can learn to play in one hour in their own home. Three sheets will be sent absolutely free to any person addressing a postal card to the Numeral Method Music Co., Dept. 118-M, Detroit, Mich.

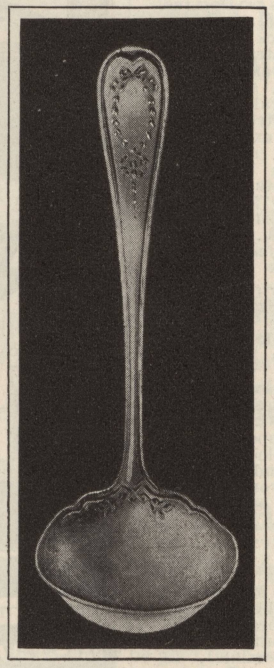
FRIENDSHIP LINK RING --- ONLY 18c

Sterling Silver or Rolled Gold Beaded or Plain Designs, 3 Initials ENGRAVED FREE, to introduce our Bracelet Links. Send 18c. and size today. FRIENDSHIP JEWELRY CO. 83 Chambers St., Dept. 302, New York

CAN you imagine a girl who enjoyed surprising others so well that she gave away her own wedding trip? Perhaps you read the story, though, just as did the Secretary, several years ago. Of course it was unique, and so appealing that its memory still lingers.

According to my recollection this certain winsome maid had evidently been born with an overwhelming desire to make other people happy. And she had found very early that nothing gives greater pleasure than a genuine "surprise." Just a wee one, it might be, but always doubly enjoyed and appreciated because unexpected. So she didn't wait for birthdays and other special days, as most of us do, but at the oddest times and in the most unexpected manner, conferred upon her unsuspecting friends the most pleasing surprises she could devise. Of course the wedding trip she gave away was the biggest surprise of all, and capped the climax of the pretty story.

All of her life she had heard her mother wishing she might see Niagara Falls, and every year almost since she could remember had that good mother and father planned to take the trip. But always something had intervened to render it impossible. Then came her own great event—and the planning of that most important item, the wedding tour. Naturally, in the end the choice fell upon the place of which she had so often heard — beautiful Niagara! But as she chatted happily about it day after day, the wistful expression which always gathered in the little mother's eyes as they talked worried her more and more. And so emanated the inspiration for "the Grand Surprise." Husband-to-be was as generous and good-natured as his little bride, it seems, so her fine plan was effected without trouble. It was simple enough, after all. She just packed some of Mother's and Father's accessories, instead of her own, and when they went aboard the train persuaded Father and Mother to go too, "just to make believe you are going with us." Then the tickets were hastily pushed into Father's hand, and Bride and Groom slipped off just in time to watch an astonished but happy old couple ride away —to wonderful Niagara at last!



AS a Minnesota "candidate" for membership said of our Club, it "sounds too good to be true," doesn't it? But the story *could* be true very easily, and we have several hundred members already, to attest that our "P. S. C.—for Pleasure and Profit" is just as good as *it* sounds. And better than the story, there is no sacrifice demanded in order to enjoy *our* Surprises.

At the very start the fun and benefit begin! As soon as possible after your "Application" reaches me, you receive "Your Initiation," full of interest in many ways besides telling the story of our Club Flower. The Countersign is also given then and never fails to elicit satisfaction. Following in as quick succession as you yourself desire, come the Outer, Second and Charmed Courts, each replete with the various "surprises" which have been selected with much care, hoping to please the youngest and oldest alike.

For there is no age limit to our membership, neither does your place of residence restrict, nor state of health handicap. Two of our most popular members last December were invalids. But you needn't be an invalid, either—Oh, my, no! The very healthiest, heartiest, happiest, and most active girl or woman imaginable will still find the Club full of Profit and Pleasure. And it isn't only our members who find the Surprises useful. For convincing evidence just listen to this:

"I'm not the only one who uses the flashlight. My husband says it is just the thing to use on the wagon after dark, to look for the names and addresses on the parcels he is delivering, so we both appreciate it very much."

Mrs. E. A., Illinois.

Mrs. C. P. T., of Michigan, also finds our gifts useful. She writes:

"For the stationery—thank you. Have used it twice. First as an acknowledgment for a seat in the Auditorium to listen to Paderewski; yesterday as one drop in a birthday letter shower of a sick friend. Wasn't it good I had it in time?"

AND, as promised last month, here are portions of letters from our (then) newest members of the Outer and Charmed Courts. Wrote the former: "Well that certainly was a nice surprise! Before I opened the box I guessed and guessed, but never dreamed of anything so nice. I do truly like it and think it a most suitable as well as a very useful present." She added another paragraph of even greater praise, but *you* could not be surprised should I quote that, and I want you to have all the enjoyment planned.

From the Charmed Court Member, who has received all of the scheduled Surprises to that point, consisting of two Special and seven Regular ones, comes: "I received the Brooch on Friday and I think it is a beauty. I am certainly pleased with it. I think I will keep on the 'Surprise Path.' I like it very much, and if you are as good to me as you have been, I will be satisfied. Many, many thanks for the Brooch."

THE silver Gravy Ladle illustrated here is just another of those many ornamental but useful "surprises," which are helping the P. S. C. members to enjoy the Christmas spirit all the year 'round. It also has been universally admired, and is truly well worth adding to the set of the same design, of which any piece desired may be obtained.

MONEY, too — those enthusiastic members have earned! Quite a lot of it in some cases, though strangely enough they mention it less than any of our numerous benefits. And that is the prime motive of the Club—to "help its members help themselves" to actual money. We are all succeeding, too. One of our highest members wrote some time ago: "Truly the money is the best, for I have more real material need of it than you can know."

Has she more need for it than we can know? Or can *you* also use all of it that you can get? If you can't I should like to hear from you, for it would seem like hearing from a ghost. But if you are human, like the rest of us, and can use good wholesome cash, and enjoy receiving mysterious surprise packages all the year 'round—you simply must write for our "Why and Wherefore." It may *sound* "too good to be true," but it isn't, and is sent free anywhere requested. A welcome has just been sent to a young Philippino girl. There are no dues nor expenses of any kind, and even after reading the "Why and Wherefore" you need not join unless you wish.

So let me know *soon* whether you are a ghost or human!

Ruth Winnor

Secretary, Priscilla Surprise Club,
85 Broad Street,
Boston, Mass.

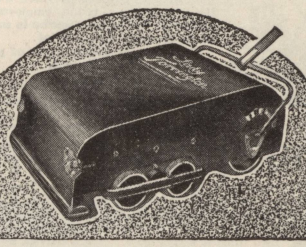
TRY TO HAVE HAIR LIKE THIS

CUTICURA WILL SURELY HELP YOU

Cuticura kills dandruff, stops itching the cause of dry, thin and falling hair. Treatment: Gently rub Cuticura Ointment, with the end of the finger, on spots of dandruff and itching. Follow next morning with a hot shampoo of Cuticura Soap. Repeat in two weeks. Nothing better than these fragrant, super-creamy emollients for all skin and scalp troubles.

Trial Free by Return Mail

For free sample each with 32-p. Skin Book by return mail, address post-card, **"Cuticura, Dept. 42, Boston."** Sold throughout the world.



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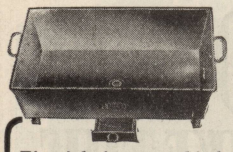
Is Easily Operated. With easy pushing you can glide this light, strong machine over your carpets and rugs and pick up every last bit of dirt and litter. Leaves the nap raised and fresh looking. Wheels operate three suction bellows that draw *up* dirt—brush sweeps *in* surface litter. The

***Torrington* VACUUM SWEEPER**

power costs you nothing—it is self-developed. Very lasting, too—will clean over 12,000 room-size rugs and still stand more. Prices $7 to $12. Guaranteed. Write for free booklet, which also tells about our famous *National Carpet Sweeper.*

NATIONAL SWEEPER CO., 6 Laurel Street, Torrington, Conn., or 52 Bruce Avenue, Westmount, Montreal, Canada



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Luncheon Linens

ILLUSTRATIONS ON PAGE 10

No. 16-5-32. LUNCHEON SET. CENTREPIECE. *Size, 24-inch.* Stamped oyster-white linen, 65 cents. Cotton for working, 15 cents extra, or silk, 35 cents extra. Linen thread No. 30 for crocheting edge, one spool, 18 cents. Steel crochet-hook No. 8, 6 cents. Perforated stamping pattern, 35 cents. Transfer pattern, 15 cents. DOILIES. *Size, 12-inch.* Stamped oyster-white linen, six doilies, $1.40. Cotton for working, 30 cents extra, or silk, $1.00 extra. Linen thread No. 30 for crocheting edge, two spools, 35 cents. Steel crochet-hook No. 8, 6 cents. *Size, 7-inch.* Stamped oyster-white linen, six doilies, 80 cents. Cotton for working, 15 cents extra, or silk, 30 cents extra. Linen thread No. 30, for crocheting edge, one spool, 18 cents. Steel crochet-hook No. 8, 6 cents. *Size, 5-inch.* Stamped oyster-white linen, six doilies, 50 cents. Cotton for working, 15 cents extra, or silk, 20 cents extra. Linen thread No. 30, for crocheting edge, one spool, 18 cents. Steel crochet-hook No. 8, 6 cents. *Perforated stamping patterns.* One 12-inch, 20 cents; one 7-inch, 15 cents; one 5-inch, 8 cents. *Transfer patterns.* Two 12-inch, 15 cents; six 7-inch, 15 cents; six 5-inch, 10 cents.

No. 16-5-33. LUNCHEON SET. CENTREPIECE. *Size, 24-inch.* Stamped tan linen, 65 cents. White rickrack braid and cotton for working, 48 cents extra, or braid and silk for working, $1.00 extra. Perforated stamping pattern, 40 cents. Transfer pattern, 15 cents. DOILIES. *Size, 12-inch.* Stamped tan linen, six doilies, $1.40. White rickrack braid and cotton for working, $1.15 extra, or braid and silk for working, $1.70 extra. *Size, 7-inch.* Stamped tan linen, six doilies, 80 cents. White rickrack braid and cotton for working, 70 cents extra, or braid and silk for working, $1.30 extra. *Size, 5-inch.* Stamped tan linen, six doilies, 50 cents. White rickrack braid and cotton for working, 42 cents extra, or braid and silk for working, 75 cents extra. *Perforated stamping patterns.* One 12-inch, 20 cents; one 7-inch, 15 cents; one 5-inch, 8 cents. *Transfer patterns.* Two 12-inch, 15 cents; six 7-inch, 15 cents; six 5-inch, 10 cents.

No. 16-5-34. BREAKFAST SET. CLOTH. *Size, 45-inch.* Oyster-white linen, not stamped, black and white block pattern of two-letter monogram, as illustrated, and Penelope canvas, $2.75. Cotton for working monogram and weaving, three shades of blue or of any desired color, 18 cents extra. NAPKIN. *Size, 16-inch.* Oyster-white linen, not stamped, for six napkins, black and white block pattern of two-letter monogram, and Penelope canvas, $2.00. Cotton for working monogram and weaving, blue or any desired color, 53 cents extra.

No. 16-5-35. TABLE RUNNER AND DOILIES. RUNNER. *Size, 11 x 58 inches.* Stamped heavy oyster-white linen for two runners, $2.00. Cotton for working embroidery design and crocheting edge, 90 cents extra. Steel crochet-hook No. 6, 6 cents. Perforated stamping pattern, one-half length (reversible), 25 cents. No transfer pattern. DOILIES. *Size, 10½-inch.* Stamped heavy oyster-white linen, four doilies, 90 cents. Cotton for working embroidery design and crocheting edge, 70 cents extra. Steel crochet-hook No. 6, 6 cents. Perforated stamping pattern, 20 cents. Transfer patterns (4), 15 cents.

Stamping paste, with directions, 10 *and* 25 *cents a box.*

Living-Room Linens

ILLUSTRATIONS ON PAGE 5

No. 16-5-1. OBLONG PILLOW. *Size,* 17 x 24 *inches.* Outline showing where to place the crocheted motifs stamped on écru Russian crash, same material for back, 50 cents. Ecru crochet cotton (loose twist), one large ball, 35 cents extra. Steel crochet-hook No. 4, 6 cents.

No. 16-5-2. BOOKCASE-COVER. *Size,* 17 x 54 *inches.* Outline showing where to place the crocheted motifs stamped on écru Russian crash, 60 cents. Ecru crochet cotton (loose twist), one large ball, 35 cents extra. Steel crochet-hook No. 4, 6 cents.

No. 16-5-3. PIANO-COVER. *Size,* 17 x 72 *inches.* Outline showing where to place the crocheted motifs stamped on écru Russian crash, 70 cents. Ecru crochet cotton (loose twist), two large balls, 70 cents extra. Steel crochet-hook No. 4, 6 cents.

No. 16-5-4. CENTREPIECE. *Size, 30-inch.* Design stamped on gray Art linen, 60 cents. Cotton for working design, 35 cents extra; silk for working, $1.10 extra. Perforated stamping pattern, one-half the design, 30 cents. Ecru crochet cotton for making motifs and edge, two large balls, 70 cents extra. Steel crochet-hook No. 4, 6 cents. *A diagram showing how to place the colors will be sent with each pattern.*

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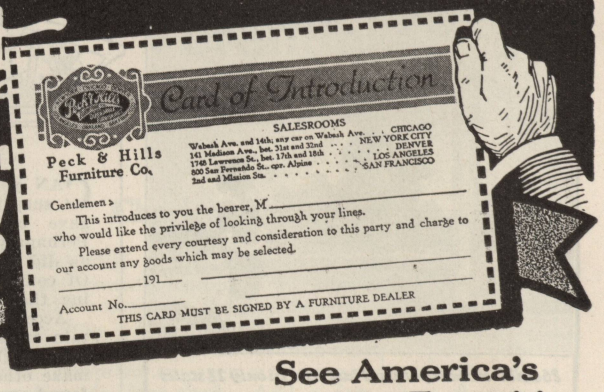

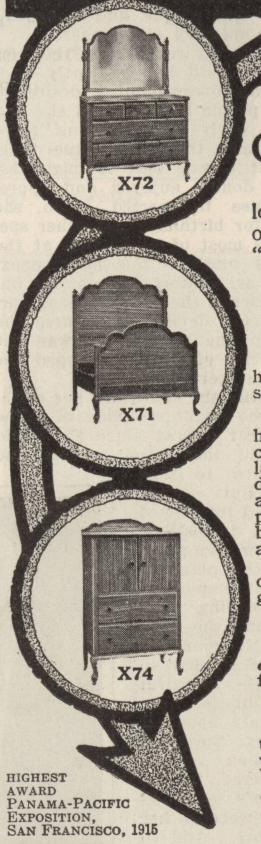

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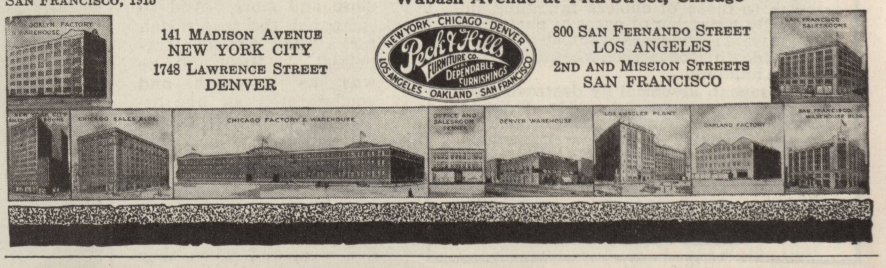

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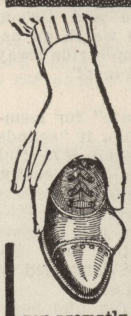

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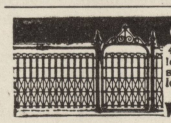

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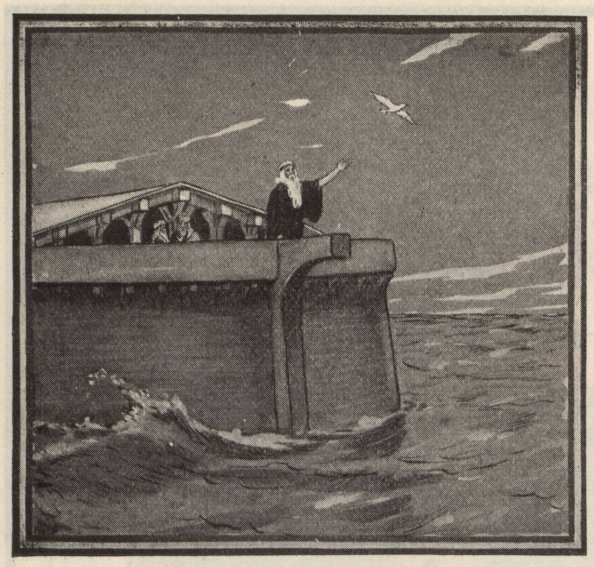


Entertaining mental exercise is offered in the new-style picture puzzle contest for grown-ups as well as youngsters, announced by the Modern Priscilla. Now is the time for you to enter. Every member of the family may come in.

Open to everybody, whether or not a reader of this magazine. Have some fun and seek a fortune.

Let Us Show You How

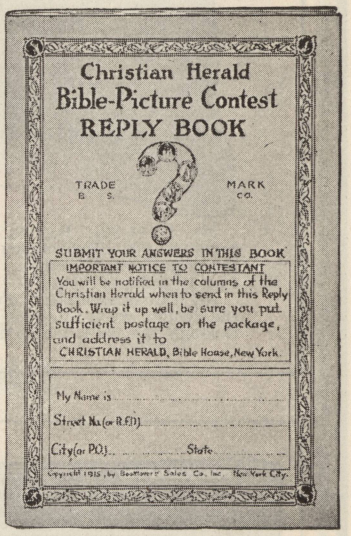
Every Man, Woman and Child who reads this announcement can derive absorbing delight and compete to receive any one of 419 cash rewards

$3,500

THE FIRST REWARD IS $1,250

Second, $625. Third, $350. These followed by $250, $150, $100, $75, $50, $20 and 410 additional rewards. Every reward is in Cash, and there are 419 in all.

This illustration (on the left) represents in reduced size the seven-inch book known as **"Gems from the Bible,"** which contains the official list of eligible answers (fitting texts) for the series of 60 pictures making up the Contest. The simplest way to submit the answers of your choice is in the paper-covered booklet (about the same size as the **"Gems"** volume) known as **Contest Reply Book** shown in miniature here on the right.



Pick Fitting Texts out of a List, to Match Pictures

You see four pictures on this page. There are sixty such in the Contest. About a dozen per month are being published. **You can start right now** on an equal footing with everybody else, by obtaining the pictures which have appeared to date, and the rest in due course, as we will explain; for no answers will be accepted until after the last picture has been published. So you have plenty of time to work out your answers for the pictures, a few at a time, and then submit your complete set at the end.

What is wanted is a Bible verse to describe a picture. That will constitute one answer. You may submit as many as five answers for one picture if you see fit. Then do likewise for every picture in the series, which will come to you consecutively numbered.

There are no hard pictures in this Contest. If you believe you recognize some of the pictures, very well; but, even if you don't, remember that selection is uniformly limited to a standard list of 2,000 Bible verses—"Gems from the Bible"; and all you need to do is to turn to this list and pick the appropriate answers. Observation and good judgment will win.

The Bible Picture Contest initiates with the well-known national weekly, the Christian Herald. If you have not already seen the full Rules, they will be sent free on application. The Contest is open to all, without obligation of any sort; yet you would no doubt be glad to subscribe to the Christian Herald as well as the Modern Priscilla in connection with the Contest, and for that reason we make the following special offer:

The Contest pictures will be sent you free, together with the Rules, object lessons and all other needed information, at the same time as the book **"Gems from the Bible" and also the Reply Book**—this whole Outfit being a **free premium to you with combination yearly subscription** to the Modern Priscilla and the Christian Herald all for $2.50. Either or both subscriptions can be new, renewal or extension; for yourself or any other person. Thus you will be fully equipped to enter the Contest, and should proceed to try to earn the first reward of $1,250. Do it now.

Address: **Modern Priscilla, 85 Broad Street, Boston, Mass.**

You yourself may earn in this fascinating contest the cash sum of twelve hundred and fifty dollars.

Tell your friends about the Modern Priscilla's contest feature. There is room for all of you, as full rewards will be paid in event of ties. Make up your mind to win. Start by accepting our offer explained above.

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For each and every Priscilla subscription that you send us at the regular price (unless it be for yourself or a member of your immediate family, in which case see below), we will GIVE you, as payment for your efforts in our behalf, 50 cents' worth of any Priscilla fancy-work patterns, stamped goods, materials, or supplies, you to make your own selection from this or any other issue of The Modern Priscilla, or from the Priscilla Fancy Work Catalog. Subscriptions may be either new or renewal. This offer is open to every reader of The Modern Priscilla.

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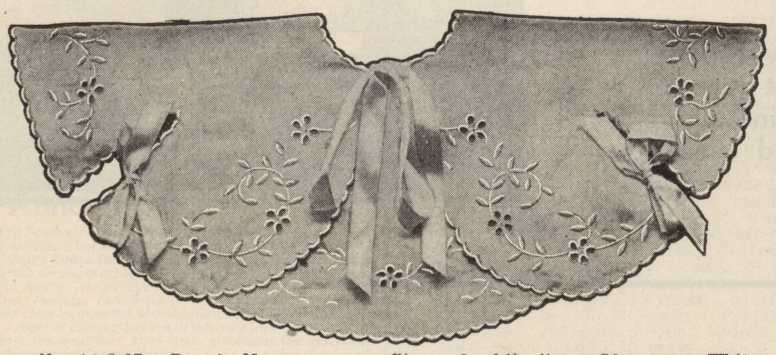
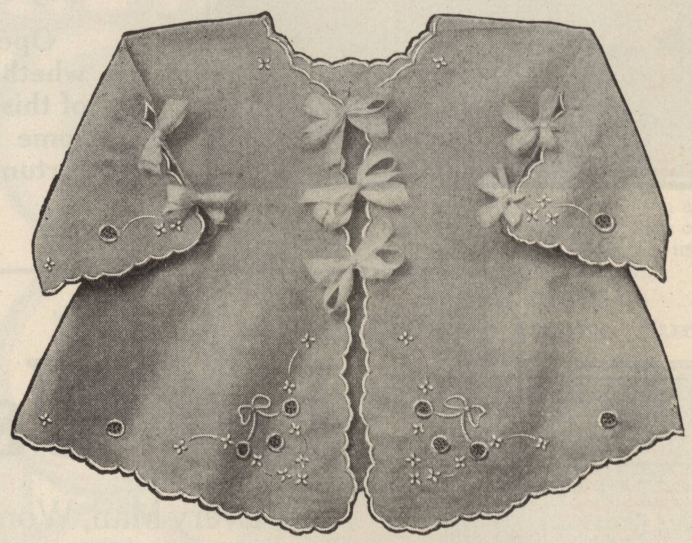
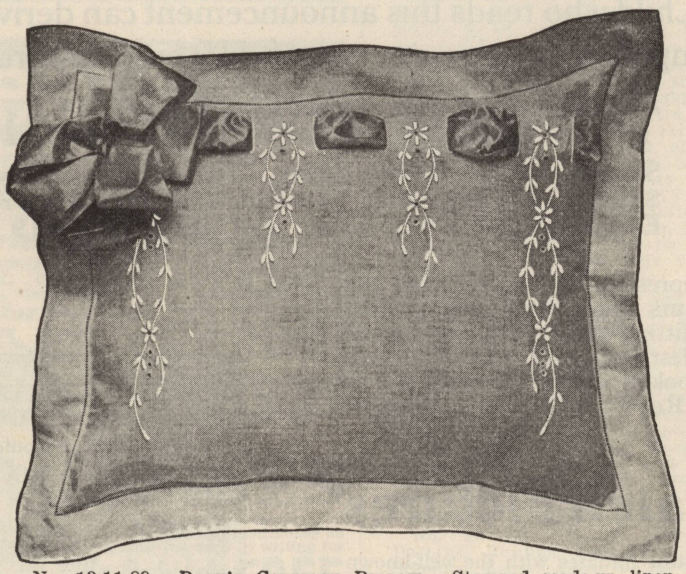


No. 14-2-27. BABY'S NIGHTINGALE. Stamped white linen, 50 cents. White stranded cotton, four skeins, 12 cents extra. Stamped silk-warp flannel, 75 cents. Silk, seven skeins, 35 cents extra. Perforated pattern, 35 cents. Transfer pattern, 10 cents.

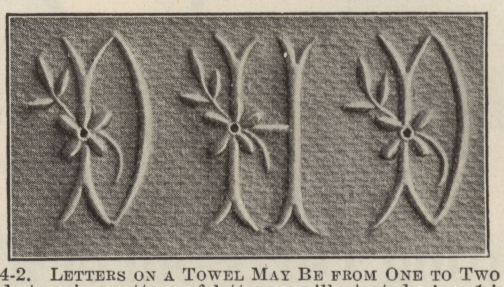


No. 15-6-25. WHITE CASHMERE NIGHTINGALE EMBROIDERED IN PINK AND BLUE. *Neck measure, 12 inches.* Design stamped on white cashmere, 60 cents. Silk for working, 40 cents extra. Perforated stamping pattern, 35 cents. Transfer pattern, 15 cents.

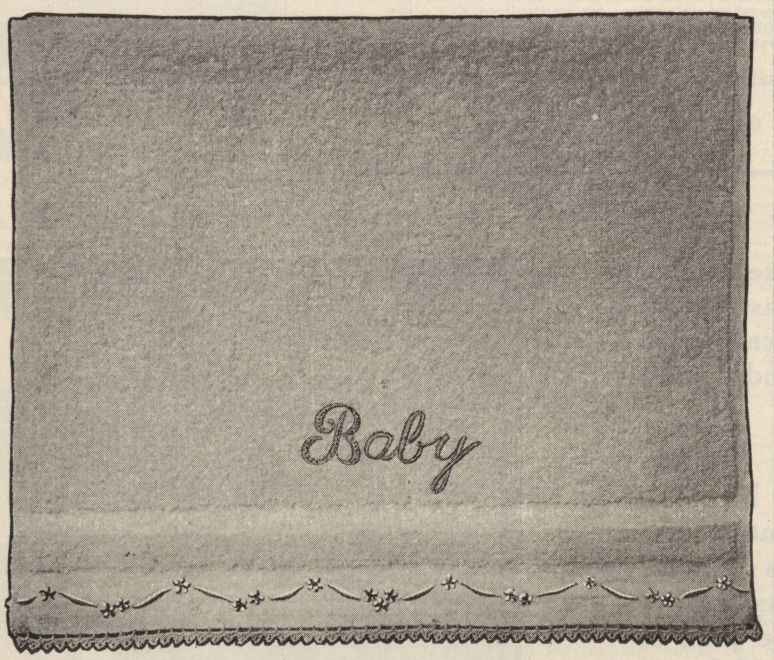


No. 13-11-89. BABY'S CARRIAGE PILLOW. Stamped made-up linen cover, $1.00. Embroidery cotton, one long skein, 7 cents extra. Perforated pattern, 25 cents. Transfer pattern, 10 cents. Size of pillow, 14 x 18 inches.

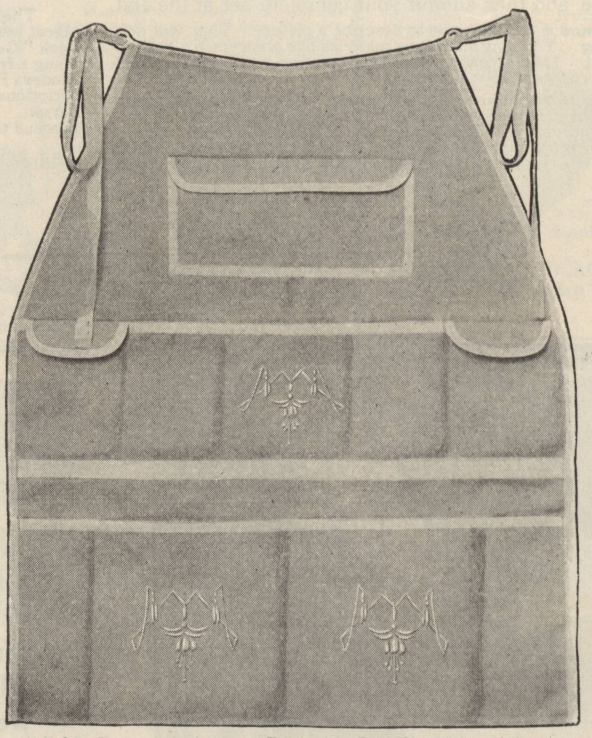
All that is necessary to do before the cover can be used is to embroider the design, work the slits and run in the ribbon. The pillow is inserted through the back, which fastens with buttons and buttonholes.



No. 15-4-2. LETTERS ON A TOWEL MAY BE FROM ONE TO TWO INCHES. Perforated stamping pattern of letters, as illustrated, sizes 1-inch, 1½-inch, and 2-inch, 5 cents each; 75 cents for complete alphabet of any one size mentioned.

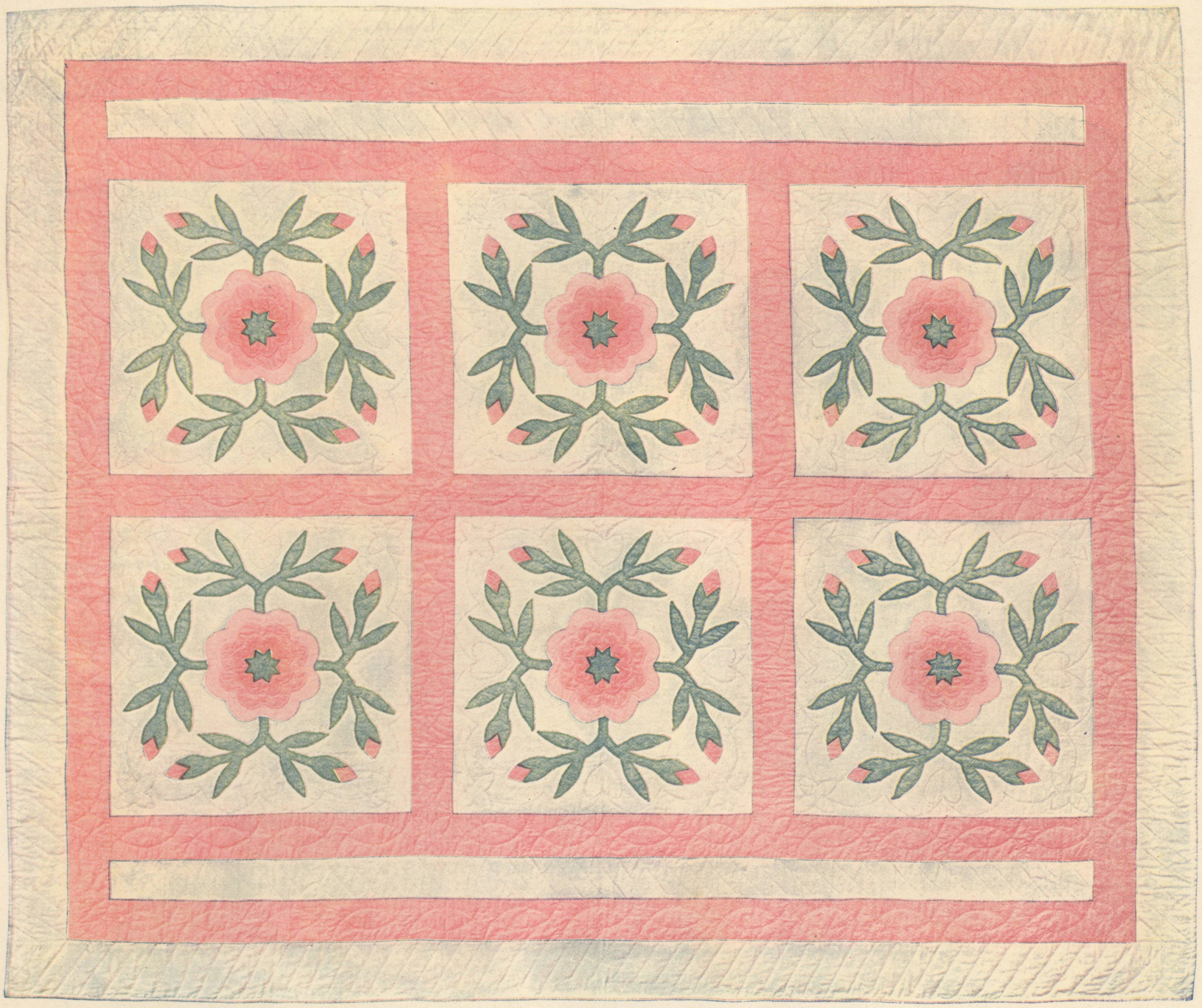


No. 15-5-41. BATH TOWEL. Design stamped on Turkish towels, 17 x 36 inches, 40 cents each; 75 cents a pair. Cotton for working one towel, including edge, 18 cents extra. Perforated stamping pattern, 25 cents.



No. 15-5-26. PULLMAN APRON. Design and outline for cutting stamped on pink or blue linen with white embroidery cotton, ivory rings, and tape for binding, 85 cents. Perforated stamping pattern, 40 cents.

Send all orders to The Priscilla Publishing Co., Boston, Mass.



A New Patchwork Quilt—the Ohio Rose

By Mrs. M. J. Hubbell

MANY of us have carefully preserved the quilt in appliquéd patches that Grandmother or Great-grandmother made so long ago. We have packed it away carefully, admired it occasionally, and marveled at the painstaking stitches. Some of these examples of fine and artistic needlework have found their way into museums and art collections, but it is only recently that we have thought of them from a point of view of actual usefulness, and paused to inquire if these bed coverings were not more artistic than the all-white lingerie ones that we have become accustomed to. Especially since we have so heartily readopted the quaint four-poster, the high-boy, and other furniture of that period, it is wise indeed to adopt the coverings and hangings that seem so important a part of that type of interior decoration.

Those of us who have a really old quilt are fortunate surely, and those who have not must, perforce, as in the case of the furniture, content themselves with satisfactory reproductions or new ideas carried out in similar fashion, and some of these new patterns, outside of any personal association, are quite as beautiful and have the added advantage of being made of colors to suit any room, rather than to build the color scheme of decoration around the quilt as is necessary in using an old one.

Another feature of these new quilts which may be an added encouragement to undertake them, at least to the woman with limited time for such work, is that very frequently the patches are not sewed on with the invisible back-stitch used in the older ones, but are applied with a buttonhole-stitching in a color to match the patch.

The Ohio Rose design, developed in three shades of pink in a rather broad, ample pattern, seems to bring right into the room something of the sunshine and charm of the big out-of-doors, just as real flowers so often seem to do. As the illustration shows, the lighter shade is used for the outside row of petals, shading in darker toward the centre, which is green. The same shade, by the way, is used for the leaves and stems. All of the buds are the medium shade of pink.

The patches are of colored chambray, applied on a ground of fairly light-weight sheeting. The pattern of each section is laid on the material, marked round with a pencil and cut out carefully, allowing one-quarter of an inch margin all the way around, then turned in on the penciled line. An outline of the complete pattern is stamped on the foundation material, and after the sections are cut out and the edges turned they are basted in place and buttonholed onto the foundation with loose twisted cotton in a shade to match each separate patch. It is better to baste all of the sections onto each square before any of the buttonholing is done.

The blocks are twenty-three inches square, and around the edge of each is a three-and-one-quarter-inch band of the medium shade of pink. After the blocks are set together, two additional bands, three and one-quarter inches wide, one of pink and one of white, are added to each side of the quilt, and then a four-and-one-half-inch band of white around the entire outer edge. It is lined with white and quilted in a pattern on each square, and on the bands of pink. The white bands around the edge are quilted diagonally across at about one-and-one-half-inch intervals.

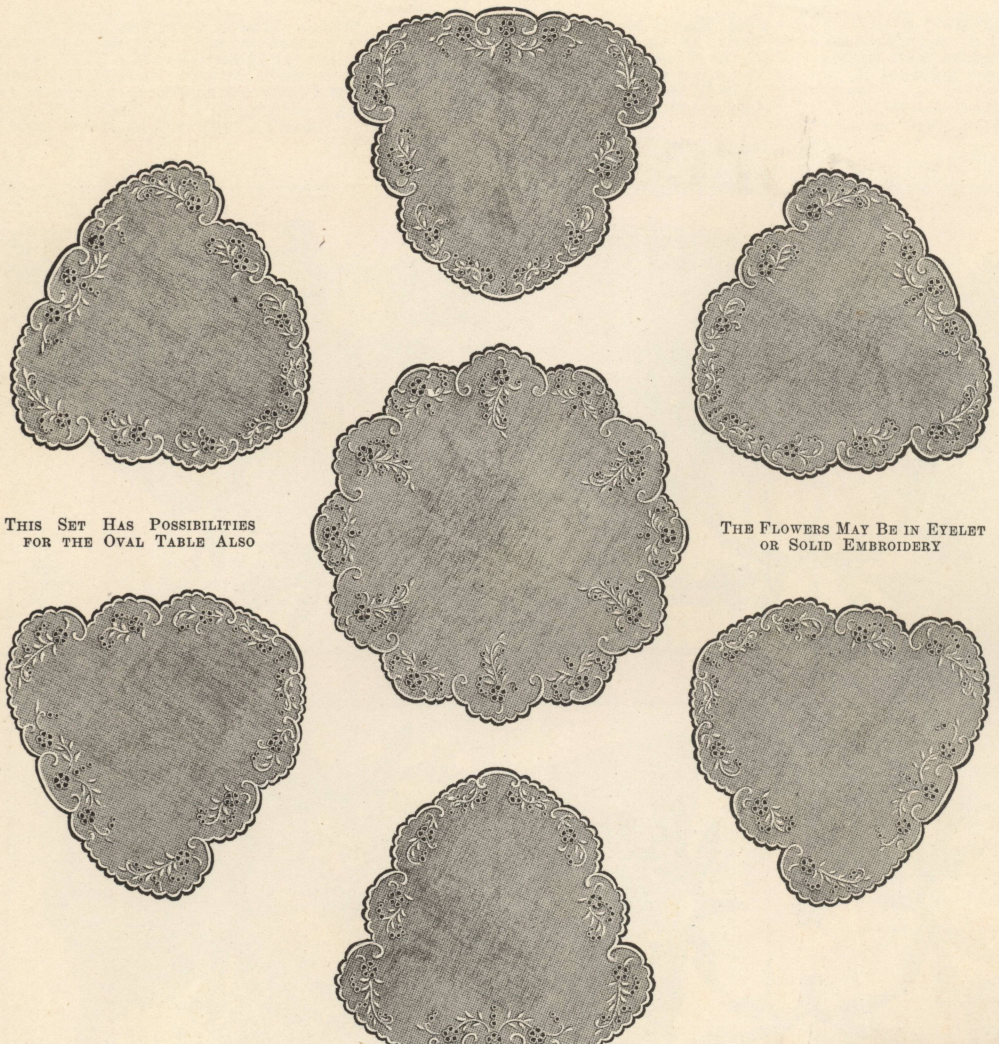
The quilting is done with fine white sewing cotton, and, as it is the exceptional needlewoman who can quilt "free-hand," the design should be traced as lightly as possible, so that the lines will not show between the quilting stitches, or it may be lightly sketched on with pencil.

No. 16-5-90. COUNTERPANE. *Size when finished about 86 x 99 inches.* Design for six blocks stamped on bleached sheeting, bleached sheeting for bands, pink and green chambray for patches, pink chambray for bands, and a brown paper pattern for cutting the sections, $3.50. Embroidery cotton, 80 cents extra. Bleached sheeting for lining, $1.40 extra. Design for quilting stamped on paper, for tracing, 15 cents. Blue impression paper, 10 x 12 inches, 10 cents a sheet.

Two Luncheon Sets in White Embroidery

DISTINCTIVE SHAPES THAT FIT ROUND TABLES

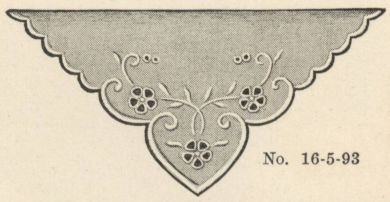
By W. A. Dickey



THIS SET HAS POSSIBILITIES FOR THE OVAL TABLE ALSO

THE FLOWERS MAY BE IN EYELET OR SOLID EMBROIDERY

No. 16-5-91 CENTREPIECE AND No. 16-5-92 PLACE MATS FOR A FIFTY-FOUR-INCH ROUND TABLE



No. 16-5-93

THIS NAPKIN TO MATCH THE SET OPPOSITE IS EMBROIDERED IN ONE CORNER ONLY

No. 16-5-91. CENTREPIECE. *Size, 20-inch.* Design stamped on white linen, 45 cents. White cotton for working, 18 cents extra. Perforated stamping pattern, 35 cents. Transfer pattern, 15 cents.

No. 16-5-92. PLACE MATS. *Size, 17 x 14½ inches.* Stamped white linen, six mats, $2.00. White cotton for working, 85 cents extra. Perforated stamping pattern, 30 cents. Transfer patterns (3), 25 cents.

No. 16-5-93. NAPKIN. *Size, 14-inch.* Stamped white linen, six napkins, $2.00. White cotton for working, 40 cents extra. Perforated stamping pattern, 25 cents. Transfer patterns (3), 25 cents.

NOTE.—Sizes given with our stamped pieces are *always* the actual size of the *finished piece.* The linen is larger.

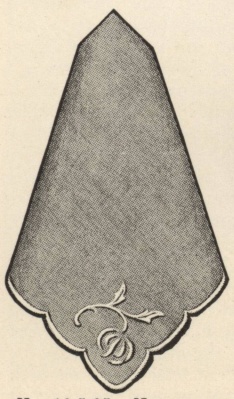
MUCH originality may be displayed just now in the linens of a luncheon-table, and the hostess who can boast a set that exactly fits her table and her needs, yet shows individuality in the shaping and placing of the various pieces, may feel herself quite up to date in the matter.

These two sets show new shaping, that of No. 16-5-94 being quite unusual. The present trend of style in luncheon-sets is doing away with a vast number of small doilies spotted over the table, and shows place-mats large enough to hold the luncheon service of plate, silver, and tumbler. Napkins match in design, and if one cares to go a little farther the addition of finger-bowl doilies makes the set quite complete.

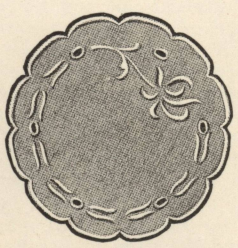
Both of these sets are embroidered in French and eyelet work with soft white cotton. For No. 16-5-92 stranded cotton is used, two or three threads for the design, and four for buttonholing.

No. 16-5-94. LUNCHEON SET. One 48-inch cloth, four 10-inch, and eight 5-inch doilies stamped on white round-thread linen, $2.50. White cotton for working, $2.00 extra. Perforated stamping pattern, one-half of the 48-inch cloth, one 10-inch and two 5-inch doilies, placed in position for stamping, 75 cents. No transfer pattern offered.

Work commenced on any one piece, 75 cents additional.



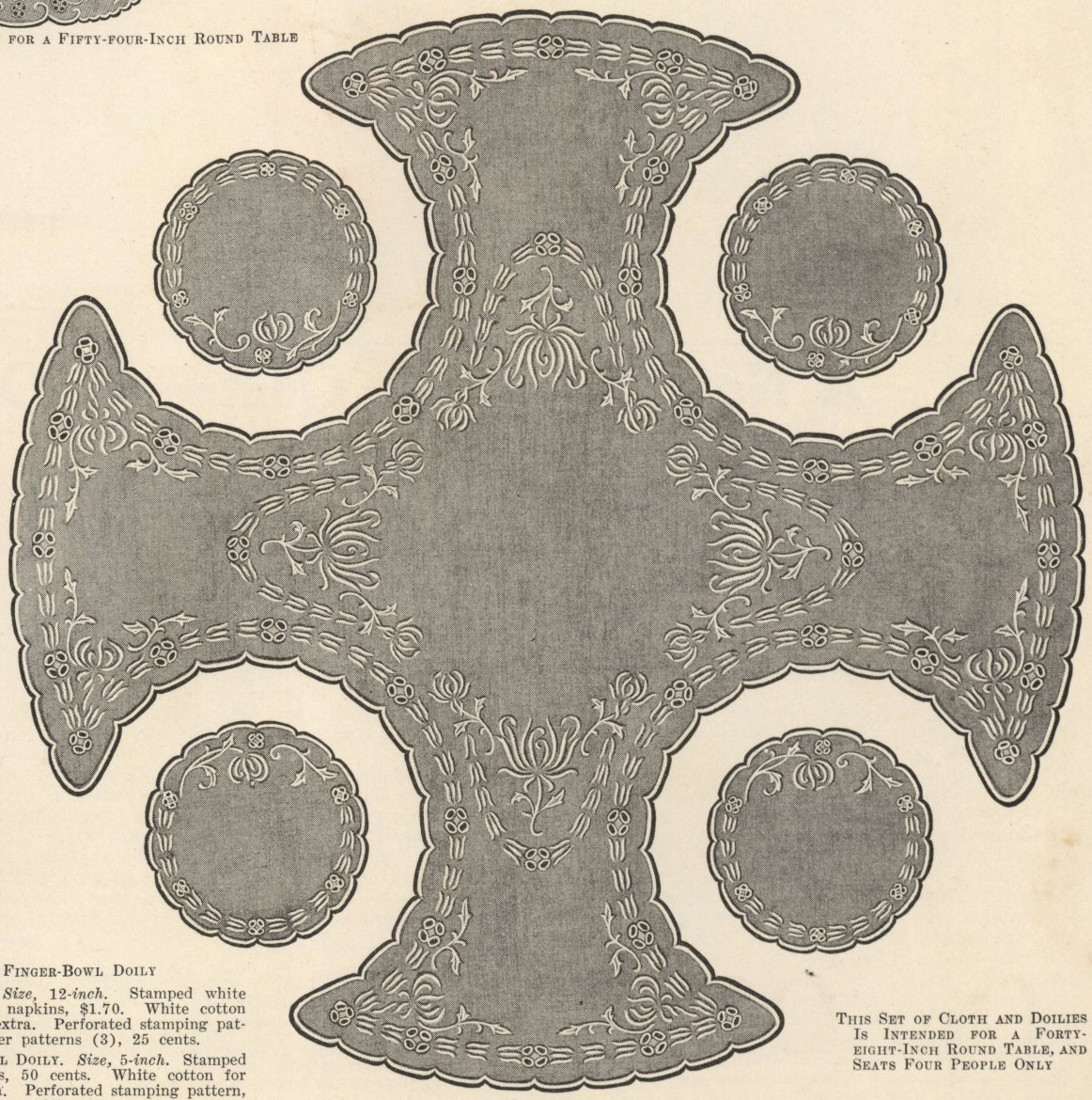
No. 16-5-95. NAPKIN TO MATCH SET No. 16-5-94



No. 16-5-96. FINGER-BOWL DOILY

No. 16-5-95. NAPKIN. *Size, 12-inch.* Stamped white round-thread linen, six napkins, $1.70. White cotton for working, 28 cents extra. Perforated stamping pattern, 25 cents. Transfer patterns (3), 25 cents.

No. 16-5-96. FINGER-BOWL DOILY. *Size, 5-inch.* Stamped white linen, six doilies, 50 cents. White cotton for working, 21 cents extra. Perforated stamping pattern, 10 cents. Transfer patterns (6), 10 cents.



No. 16-5-94

THIS SET OF CLOTH AND DOILIES IS INTENDED FOR A FORTY-EIGHT-INCH ROUND TABLE, AND SEATS FOUR PEOPLE ONLY

New Book of Patterns

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Spring and Summer, 1916

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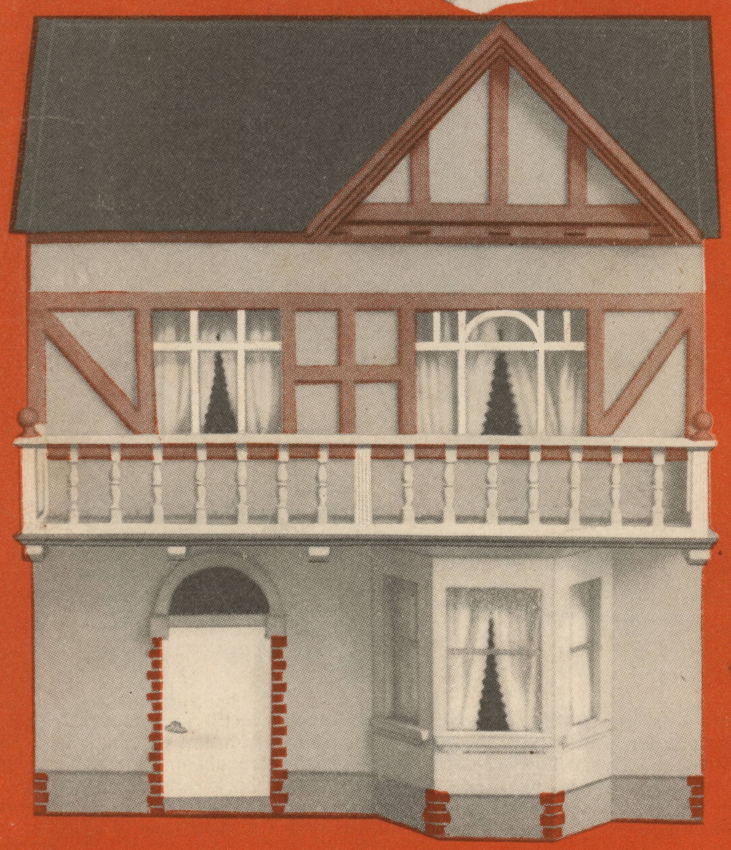

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